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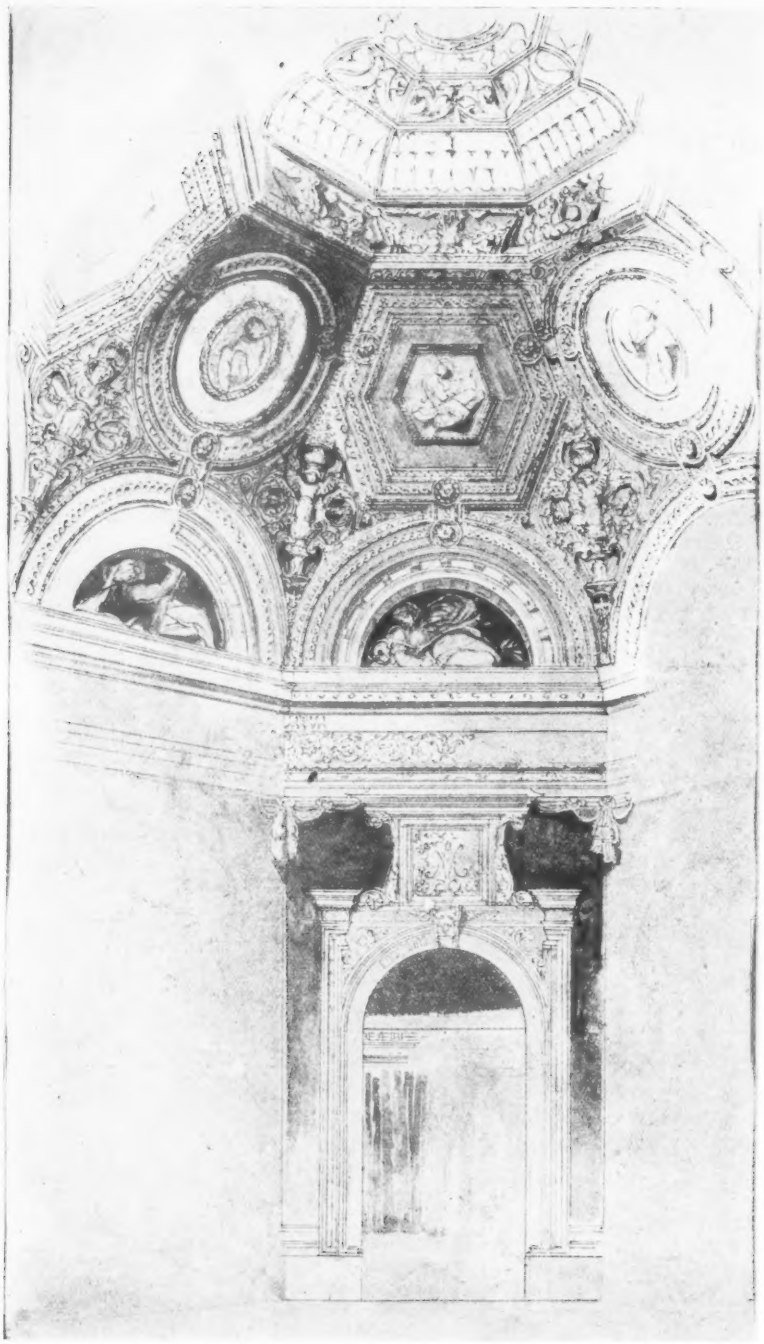
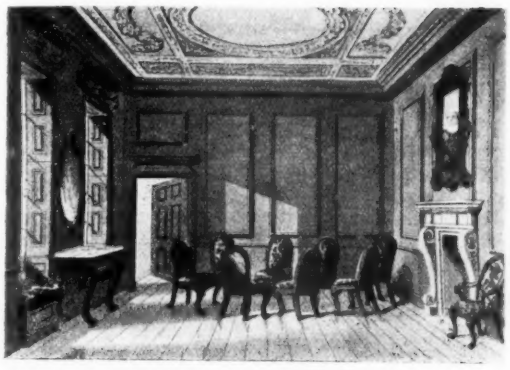


ORIGINAL WATER-COLOUR DRAWING BY ALFRED STEVENS

Design for a Royal reception or waiting room at the Great Western Railway station at Paddington by Sir Digby Wyatt, but never executed. The figures in panels by Alfred Stevens

R.I.B.A. Collection

(*See page* 51)



VIEW OF THE ANCIENT CEDAR PARLOUR

MODERN LIVING ROOM

A MODERN LIVING ROOM

No more the Cedar Parlour's formal gloom
With dulness chills, 'tis now the Living-Room ;
Where guests, to whim, or taste, or fancy true,
Scatter'd in groups, their different plans pursue.
Here politicians eagerly relate
The last day's news, or the last night's debate ;
And there a lover's conquer'd by check-mate.
Here books of poetry, and books of prints,
Furnish aspiring artists with new hints ;
Flow'rs, landscapes, figures, cram'd in one portfolio,
There blend discordant tints, to form an olio,
While discords twanging from the half tun'd harp,
Make dulness cheerful, changing flat to sharp.
Here 'midst exotic plants, the curious maid
Of Greek and Latin seems no more afraid ;
There lounging beaux and belles enjoy their folly ;
Nor less enjoying learned melancholy,
Silent 'midst crowds, the doctor here looks big,
Wrapp'd in his own importance, and his wig.

Humphrey Repton—1752-1818

BY H. C. HUGHES, M.A. CANTAB. [*A.*].

"TO improve the scenery of a country and to display its native beauties with advantage," wrote Humphrey Repton at the beginning of his first book, "is an ART which originated in England, and has therefore been called '*English Gardening*.'" So common did it become in England that you will scarcely find twenty miles of road without it: in its baldest form a mere dense band of trees bounding a farm: more pleasantly a wide open park of broad cattle fed lawn with big trees scattered singly or in groups, against a background of woodland, or sloping down to a wide rush bordered lake where the ducks delight to come.

The coming of the landscape garden was a revolution as complete as was the political revolution in England, and as sudden. We, with knowledge after the event, see that something of the sort was bound to come. The ideas of the later formal gardeners were becoming pedantic or impossible. On the one hand the small garden was trained and cut into absurd shapes of yew and box: on the other the ideas of the French gardeners demanded that the whole landscape should be reduced to the garden scheme. Great densely planted avenues might stretch for miles through forest or even farm, and plunge over *ha ha's* into the distance, but there was undisciplined country behind, and the planter's fast emptying purse made him the readier to listen to the mockery of Addison and Pope. Perhaps it was that only such enormous palaces as Stowe and Blenheim could dominate the vastness of these avenues and gardens. Certainly the old flower lovers of Charles I's time could never be allowed to show their gay and comely flowers in the ribbon parterres of the French. The tidy Dutch had long abandoned flowers in their canal-side gardens and put the more permanent colours of brick or chalk or yellow sand, green glass or broken china; clipped hedges and trees and painted statues and vases of lead.

Stowe marks the change. The house stands triumphantly along the crest of a gentle slope; at the foot of the slope is a long piece of water; on the opposite side is a triumphal arch on the main axis of the house. Such

is the formal basis. Apart from this, formal treatment south of the house there is none. It is one great landscape, made up of a number of dramatic groups, to be separately visited, temples and groves, bridges and stretches of water. The trees have grown old and the groves bosky; the whole is a superb paysage, united, not by formal bonds, but by a general similarity of treatment. The motifs are not architectural but pictorial; they are the work of the great painter-architect, Kent. Addison, discoursing of groves and nymphs, or Pope, in his very formal grotto, mocking at the absurdities of clipped yew and ponderous classic palace, may have paved the way; but it was the genius and ambition of Kent that started the great landowners surrounding themselves with landscape of their own making and their own owning.

" Kent, painter enough to taste the charms of landscape, bold and opinionative enough to dare and to dictate," says Horace Walpole of him, and Sir Reginald Blomfield, contemptuously hinting that it was not genius but greed that made him abandon his architectural formality, says " he proceeded to form landscape compositions on the most heroic scale that surely has ever entered the head of any painter, for the solid earth was to be his canvas, and the trees, water, and rocks his paints."

Soon Kent's cry had its echoes. Batty Langley, that incurable systematizer, reduced the new art of landscape gardening to rules that anyone could learn, crying out at the tediousness of avenues, and proclaiming that nature abhors a straight line. The formal elements of the garden were abolished, and the park pushed right up to the walls of the house, thus producing absurd situations from the proximity of cows and sheep which in many of the eighteenth century engravings are shown reclining at the bottom of porticoes, or mildly looking in at ground floor windows. English, and still more Scotch, gardeners everywhere took up the new idea. Switzer, as early as 1718, was warning his clients against " these Northern lads which whether they have served any time in our art or not . . . invade these Southern provinces," and it was these capable, if rather unimaginative, men who spread the *jardin anglais* throughout the continent. Only an acute attack of *mal de mer* turned John Abercrombie back when he was setting sail to take charge of the gardens of the Empress of Russia.

It is a little difficult to understand how the architect consented to this change, which to our eyes reduces the house to an atom on a wide expanse of lawn, and deprives it of all dignity by giving it an impossible scale with which to compete. However, architects seem to have made no protest, and contented themselves with making the outside scale as big and simple as possible, with great wall surfaces of stone or stucco, articulated only by huge porticoes. Perhaps the culture of the day with its insistence on correctness—on obedience to any accepted code—was responsible. Houses were judged by their Palladian correctness; gardens by their likeness to the standard artificial countryside of Kent and Brown.

Well before the middle of the century the manner was firmly established; destruction was raging against every accompaniment of the formal garden, and there were very few defenders. Kent's school fell into disrepute, not because it destroyed avenues and walled enclosures ruthlessly, but because it did not put enough in their place. Their art became formula to their school, their meagre planting was a poor substitute for the beauties they had destroyed.

" To improve, adorn and polish they profess,
But shave the goddess whom they came to dress."

From this time, when gardening or landscape designing was raised to the reputation of a major art, there were two classes of practitioners—the small owner, cultured, retired, poetic and romantical, who spent his fortune on the adornment of his own little place, and sought to make up by refinement and fancy for lack of vastness; and the professional landscape improver, usually a working gardener, with wide practical experience, a code which did not require much imagination, and the ambition of the wealthy nobleman to give him unlimited scope. The former may be exemplified by Shenstone, who spent all his small fortune on turning his property at Leasowes into an immensely admired " ornamental farm " (till he was pursued by bailiffs and creditors; " his groves were haunted," says Dr. Johnson, " by beings very different from fauns and fairies "). The great exemplar of the latter is Launcelot Brown. That " self-taught genius " has met more extravagant praise and bitter blame than almost any other man of his century. Starting as a kitchen gardener at Stowe, he attracted the notice of a noble patron and leapt into fame in one week by flooding the valley of Blenheim with a piece of water worthy of its huge bridge. Work poured in upon him, but he seems never to have hesitated. " It has great capabilities," Brown would say, and the terraces and walls would vanish to leave rolling hillside and curved lakes. Even Sir Uvedale Price, fresh from the picturesque walks of his Herefordshire valley, was aghast when he learnt of Capability Brown's powers of destruction. Walls, gardens, terraces, noble avenues, disappeared; and it is this unlicensed destructiveness that it is impossible to forgive and that blinds us to the many very real beauties of his works. Now that the bare edges of his lakes are fringed with reed, and that his belts have grown to woods, some of the great tracts of country he " improved " are among the most dramatically lovely of our beauty spots. The traveller pauses delighted on a summer's day to look across the wide expanse of lawn at Audley End, or at Madingley reflected in a

FIG. 3.—SOUTH VIEW OF HARLESTON PARK, NORTHAMPTONSHIRE

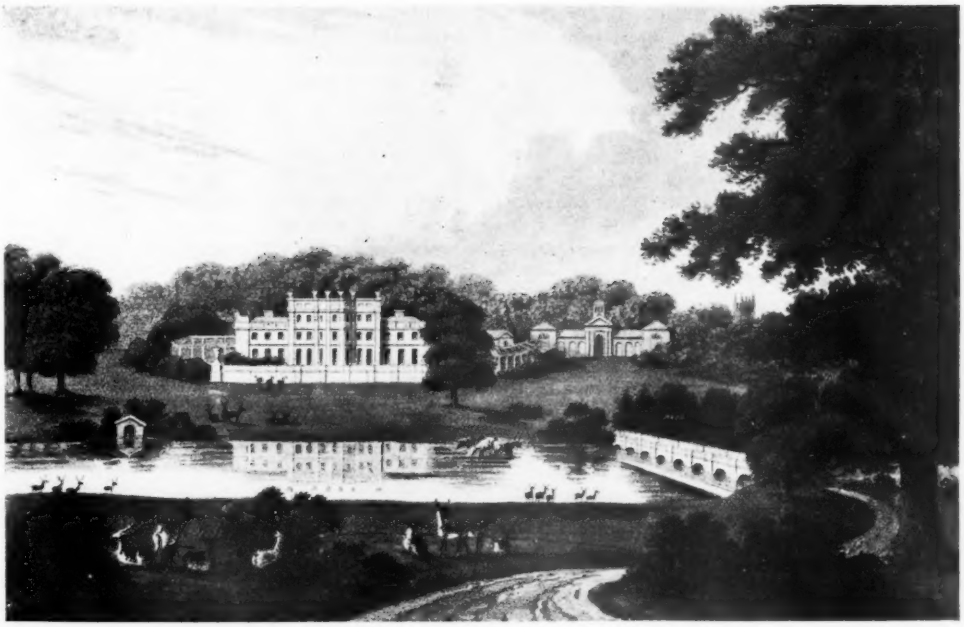


FIG. 4.—SOUTH VIEW OF HARLESTON PARK, NORTHAMPTONSHIRE. SHOWING PROPOSED IMPROVEMENT

This drawing shows clearly the stock-in-trade of the landscape gardener. The entrance, carriage drive, and shabby old buildings are all removed: the front becomes a garden front, with a big bay giving on to a level terrace. The little pond on the hillside is filled as it is too high to give satisfactory reflections. The larger pond takes the semblance of a tranquil stream flowing under a bridge: the drive is taken round through plantations, with occasional openings for the view

duck-haunted lake that was only a trickling ditch before Brown came.

Capability Brown was accused of having but one formula, and applying it everywhere : water and belt and clump. Repton, who had a great admiration for his genius, denies this, and says that the faults are those of the host of foremen and imitators of no intelligence that Brown employed, or who followed him. " Brown *copied Nature*, his illiterate followers *copied him*." . . . " because the immortal Brown was originally a kitchen gardener, it is too common to find every man who can handle a rake or spade pretending to give his opinion on the most difficult points of improvement."

Brown actually spent days studying the arrangement of trees in Needwood forest, as Repton did in Hainault, and from these studies both " acquired not only picturesque ideas, but this useful lesson : that the landscape ought to be adapted to the beings which are to inhabit it—to men, and not to beasts." This was the more important, as the romantic writers mostly argued that gardens ought to be landscape paintings translated from paint and canvas into trees and earth : and the most admired painters were so occupied with dramatic glimpses, autumn tints and what a cold modern writer calls " unusual emotive fragments " that they formed an impossible model for a gentleman's " Place." " A scene of a cavern, with banditti sitting by it, is the favourite subject of Salvator Rosa ; but are we therefore to live in caves, or encourage the neighbourhood of banditti ? " Claude and Poussin, indeed, building up the composition of the landscapes in their pictures, worked on lines parallel to the landscape gardener and their pictures must have been again and again a source of inspiration ; it was unfair to use them as a standard of criticism.

Brown knew nothing of drawing and employed others to paint his conceptions on large canvases, sometimes signed " L.B.," and there is nothing of the *picturesque* in his compositions. Repton, who did not take to landscape gardening till late in life, was a Norfolk man and contemporary with the Norwich School of Chrome and Cotman. When he returned to Norwich after his business training at Rotterdam he spent his time not in attending to his " Calimancoes, Mecklenburgs and worsted satins," but in music, drawing and painting.

His business affairs not going well he retired to Sustead near Aylsham ; improving his garden and fields, studying botany and making drawings of all the houses within his reach. Perhaps it is not fanciful to see among the formative influences of Repton's career that grand, simple and quiet composition that is characteristic of the Norwich School and to which the young painters of to-day are turning. May not they in turn influence a new school of landscape design whose opportunity may come with Regional Planning ?

Repton stands, again, midway between the gardener Brown, and the amateur, Shenstone. He started by improving his own place : financial difficulties led him to turn his hobby into a profession. Befriended by Wyndham, to whom for a short time he was secretary at Dublin Castle, he quickly found clients. He became, not a contractor, but a professor in the art. " Not deterred by the sneer of ignorance, the contradiction of obstinacy, the nonsense of vanity or the prevalence of false taste," he writes, " I made the attempt ; and with the counsels and advice of men of science, and the countenance of some of the first characters in the Kingdom, a very large portion of its scenery has been committed to my care for improvement."

Brown's training was in the low rolling but rather bare country of Buckinghamshire. The advocates of the Picturesque School had their romantic homes in the Welsh mountains and the valley of the Wye ; so their joys were " the quarry long neglected " and the " antiquated cot." Repton came from the tranquil sunny country of Norfolk, quiet, little in scale, and very English. " The rugged paths of Alpine regions," he writes with quiet disdain, " will not be daily trodden by the foot of affluence, nor will the thundering cataracts of Niagara seduce the votaries of pleasure frequently to visit their wonders."

Perhaps none have surpassed him in his understanding of flat scenery. One of his earliest works is Milton Park near Cambridge, of which he writes with sympathy. " Uneven ground may be more striking as a picture, and more interesting to the stranger's eye, it may be more bold, or magnificent, or romantic, but the *character of cheerfulness* is peculiar to the plain," and of Livermere Park in Suffolk (the house has unhappily been recently pulled down) " in such a country, if the gentle swell of the ground occasionally presents the eye with hanging woods, dipping their foliage in an expanse of silvery lake or softly gliding river, we no longer ask for the abrupt precipice or foaming cataract."

Repton does not incur the unmitigated wrath that the modern English architect gardener pours out on Brown. He did little destruction, and in many cases actually toned down and filled in the bare spaces left by his master. From the beginning he boldly defended the straight line of the terrace of " the broad and stately Mall " as an appendage to an ancient house, in spite of the scorn of " improvers in modern serpentine gardening." Their " oft repeated waving line of beauty " he declared to be absurd and monotonous. He restored the formal flower garden and kitchen garden to the immediate neighbourhood of the house, though a sense of fitness made him draw the line sharply and not allow that muddled overlapping of natural and artificial which is the fault of the Victorian garden.

The landscapists had abolished flowers from the

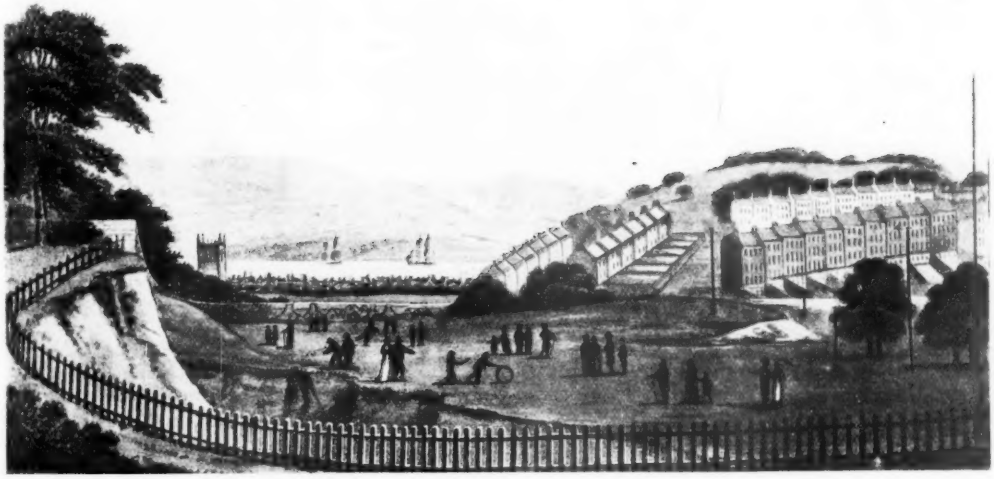


FIG. 5.—VIEW FROM THE FORT, NEAR BRISTOL

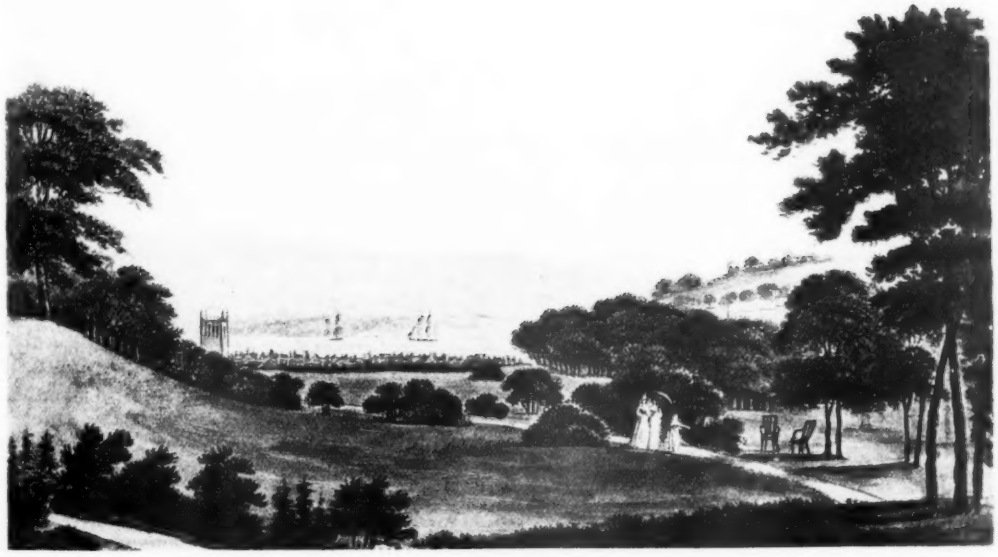


FIG. 6.—VIEW FROM THE FORT. PROPOSED IMPROVEMENT

neighbourhood of the house when they abolished the sheltered walks; but flower raising and hybridising went on with all the more intensity between the four walls (often artificially heated) of the kitchen garden. A thousand of the most vivid and arresting forms clamoured by the end of the century for admission; in Repton's later suggestions the house merges into the flower garden (as opposed to the pleasure ground) through a series of orangeries and glass-houses ending in a formal enclosure with the maximum of shelter for the rare plants. The whole palette of colours was changed: mauve and crimson, jade and gold were the glories which were studied by the young lady gardener of Mrs. Loudon's day, or drawn with exquisite skill in vignette (that first sacrifice of art to optics !) on a silken fan.

No wonder the gardeners took charge after Repton's day. " Gardenesque " is the name by which Loudon characterises that overflowing of the artificial garden into the natural—that planting of rare exotic trees in the wilderness, that bodily shifting of crescents and stars of bedded out magnificence to the cedar-shadowed lawns, till not a villa was complete without its monkey puzzler and the calceolaries rioted among the beeches.

In 1840 the variegated laurel was a triumph of breeding, the bed of geraniums a bar of clear colour, simple after the sumptuous plush hangings of the interior.

The pendulum swings again. The exuberant Victorian range of colours went out as the pre-Raphaelites came in. The Himalayas and the Alps were the chief hunting grounds of the later nineteenth century, and now for the most part gardens are the result of an amiable armed neutrality between the formal beds of the architect's desire and the amplified nature of the flower lover. The old flowers of the cottage garden have filled the flower beds because they were so lovely in the village street. The gleaming blue of a southern sea is framed in rhododendrons and pines; or the eye crosses a wave of daffodils to the sparkling water of a lake. At the top of a slope by the house there are stone sided ponds bursting with water lilies; a great flower border leads down the hill to a lake backed with pines and emptying impetuously over a cascade of artificial rocks, and the sides of it are festooned with hanging bursts of flower. Even the crowded suburb becomes in a few years a mist of almond blossom.

Regional planning exists to co-ordinate all efforts in the right direction. The ugliness of many a villa is not obliterated by its almond trees. Miles of lovely woods have been hacked down and no compensation given to those who chiefly lose—miles of sea coast are but one long breaker line of bungalows. I think of a strip of sea coast once of almost magic beauty, of pine woods and heaths and gravelly tumbling cliff. Wise rule had kept the houses back behind a screen of wind-blown ilex. The roads wandered through the still standing woods—Stevenson walked in paths cut through banks of rhododendrons, thinking on the Master of Ballantrae. The long crescent of the sand ran between the estuaries; the horn tips of the moon were white chalk cliffs. In the warm valley, with camelias nestling in their shelter, were white Riviera villas, with towers for prospect.

The curse of uncontrolled expansion fell upon the place; the pine woods were torn down for miles and only miserable fragments left, with curly paths and curly iron railings to point the finger of scorn at the jostling houses.

I think of another place—a tranquil fen, scarce touched since Hereward's time, across which gleam in the sun pinnacles and towers. It has been girt about with a railing; crossed by a " sweep " that debouches through an iron quadrant.

" The perfection of landscape gardening," writes Repton, " depends on a concealment of those operations of art by which Nature is embellished; but where buildings are introduced, art declares herself openly, and should, therefore, be very careful, lest she have cause to blush at her interference." There are few private parks in England to-day, but everywhere the face of the country is being changed—almost always for the worst. The English countryside is so little in scale, so exquisite in colour, that the glare of the bungalow puts it wholly out of countenance, " puts the whole valley in a fever," as Brown said of the red brick houses of 1750. One of Repton's plates shows how well he dealt with the view from the fort of Bristol raided by the worst back-to-back housing. He is full of practical advice on the slope of ground, the precise placing of trees, reflections in water. He knows that size is a thing of scale merely (as when he advised that only Alderney cows should be kept in a certain small field, so that the field should imperceptibly look bigger from the smallness of the cows), " for," says he, and quotes Burke in his support, " it is the business of taste to avail itself of strategems by which the imagination may be deceived." May not the careful study of these principles by people saturated in English scenery, be the means of reconstructing lost lovelinesses ? It is not a matter in imitating Nature or even pictures. That is no better than imitating Georgian or Queen Anne, or what Repton felicitously calls " Queen Elizabeth's Gothic "*; it is not enough being like him saturated in the beauty of the English country—for it needs sturdy and prolonged observation and experiment. Repton's books are well

* " Even that peculiar kind called Queen Elizabeth's Gothic, in which turrets prevailed though battlements were discarded, and Grecian columns occasionally introduced."

worth sympathetic consideration and study, discounting the platitudes and pompousness of his age, and the unwonted luxury of the early nineteenth century ornament that is especially prominent in the last book.

FIG. 7.—GENERAL VIEW FROM THE SOUTH AND EAST FRONTS OF THE COTTAGE AT ENDSLEIGH, DEVONSHIRE, FOR THE DUCHESS OF BEDFORD

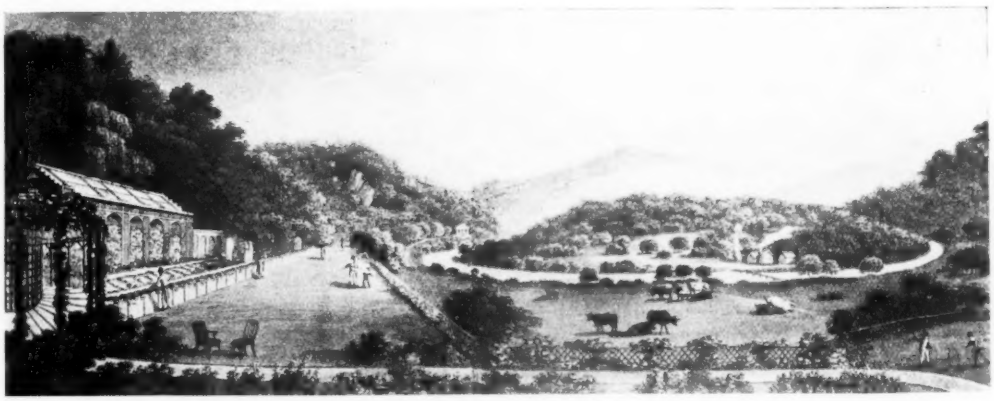


FIG. 8.—GENERAL VIEW FROM THE SOUTH AND EAST FRONTS OF THE COTTAGE AT ENDSLEIGH, DEVONSHIRE, FOR THE DUCHESS OF BEDFORD. PROPOSED IMPROVEMENT

This drawing shows the old and invalid Repton surveying from his carrying chair: the improvement shows the retention of the terrace and the re-introduction of the formal garden, with glass-houses and Repton's peculiar pleasure, flowers on a bank so that they could be plucked by the invalid from the level of his Bath chair

Some of his "improvements" have survived, but not many. When he gave his report he never knew if his recommendations would be carried out. The Duke of Bedford, at Woburn, instructed him "Freely give your opinion as to alterations . . . leaving the execution of them to my discretion or leisure." Sometimes his suggestions were reversed; and in any case trees and shrubs soon grow old and ragged. So he was determined that his art should last in his books. In every place he reported on he made a Red Book, the report in manuscript with illustrations in water colour, all bound in red leather with his bookplate and sometimes a dedicatory drawing at the end. The R.I.B.A. Library has the Red Book of Langley, in Kent. To show clearly the difference between what existed and what was proposed, he made slips which folded over the sketch. On the slip was the scene

before alteration; fold it back and the alteration is complete. These red books as well as the longer works have now acquired a considerable value among collectors here and in America.* Repton's books are for the most part compilations from these Red Books written in the coach on his long journeys. They are thus rather fragmentary; but they are always practical. "Sketches and Hints on Landscape Gardening," published in 1795, is the most disjointed, but the liveliest, and incorporates the letter to Uvedale Price in defence of Brown's work and of his own profession, which was his earliest contribution to the literature of landscape gardening. It has a charming panorama of Wembley Park and ends with an excellent analysis of the sources of pleasure in landscape gardening. This book the R.I.B.A. Library possesses.

"Observations on the Theory and Practice of Landscape Gardening," published in 1803, is a larger and more ambitious work, and contains much valuable practical advice. The latter part is devoted to the relations of architecture and gardening. There is a dissertation, not wholly negligible, on the history of house planning and on restoring old houses in the Gothic style; where he sets himself to planning a new small house both his advice and the changing conditions he builds for are curiously up to date.

"Modern habits," he writes, "have altered the uses of a drawing-room; formerly the best room in the house was opened only a few days in each year, when the guests sat in a formal circle; but now the largest and best room in a gentleman's house is that most frequented and inhabited; it is filled with books, musical instruments, tables of every description, and whatever can contribute to the comfort and amusement of the guests, who form themselves into groups at different parts of the room; and in winter by the help of two fire-places, the restraint and formality of the circle are done away."

These two books have been reprinted with a certain number of the plates, and published under the name "The Art of Landscape Gardening," as the first of a series of classics in landscape architecture at the suggestions of the American Society of Landscape Architects (in England, by Constable & Co., 1907).

Repton published, in 1806, an "Inquiry into the Changes of Taste in Landscape Gardening"; in 1808 designs for the Pavilion at Brighton (in the Indian Saracenic style, not carried out), in which he had the assistance of his architect sons, who had both been in John Nash's office, and now carried out the architectural work which came to him in connection with his landscape designs, and which he had formerly handed on to friends like James Wyatt and Wilkins. Finally, after the accident which resulted in his becoming an invalid, he published "Fragments on the Theory and Practice of Landscape Gardening," 1816, assisted by his son, J. A. Repton. This has much more on buildings, lodges, and formal flower gardens, and describes some of his later works.* For by this time he could not travel about to his works; but his active mind found new interests, and it is from the comparative comfort of the early bath chair that he visits the kitchen gardens and the greenhouses. So that travelling on the rough gravel should not be too painful to his infirmity, he made broad grass edges to all the gravel walks. (Is this the origin of that foot of turf the gardeners love to surround the shrubbery with to-day?) The work ends with an account of the little cottage to which he retired at Harestreet, in Essex, when he lost his fortune, and to which he clung throughout his prosperous years, whence he could look out over his palings and his roses at "the cheerful village, the high road, and that constant moving scene which I would not exchange for any of the lovely parks that I have improved for others."

His had been a full life. Born at Bury, sent to Holland as a boy to learn to make a fortune in trade, he lived with a notable merchant at Amsterdam. He came back at sixteen with many friends, but not much love for business. He cut a smart figure in "a white coat lined with blue satin, and trimmed with silver fringe"; he married very happily. His business failing through losses at sea and speculations, he retired to the country to Sustead, near Aylsham, in Norfolk, where he was immensely happy improving his garden and fields and studying botany and natural history and drawing the seats of noblemen for the "History of Norfolk." One meteoric change sent him off as a secretary to his friend and neighbour, Wyndham, who had been appointed Lord-Lieutenant of Ireland; but Wyndham retired very soon and Repton came home. But lack of money caused him to move to a small house, and he lost the remainder of his fortune in assisting Dr. Palmer to work a scheme for distributing the mails by coaches. Then it came upon him to turn his hobby to advantage, and so he started on his brilliant career.

The biographical note in Loudon's collected edition of his works gives many vivid details. His life and

* Landscape design has continued to enjoy greater scope and opportunity in America than elsewhere. They have invented the verb "to landscape" and the profession of landscape architect, to meet Repton's wish for a clear distinction between designer and mere executant. As many of the houses for which Repton compiled Red Books have been pulled down or sold and their libraries dispersed, it would be very greatly appreciated if the old Red Books could be given or lent to the R.I.B.A. Library, where they would be accessible and safe.

* Among others, an excellent disquisition on the advantages of Sheringham, as a place of residence, and an account of a model poor house designed for his son's village.

FIG. 9.—VIEW FROM REPTON'S COTTAGE AT HARESTREET, ESSEX

FIG. 10.—VIEW FROM REPTON'S COTTAGE, AFTER IMPROVEMENT

clients were much like those of to-day, though they did make use " of the following vulgar mode of expression: 'I do not profess to understand these matters, but I know what pleases me,'" where ours would say: "I don't know anything about art, but I know what I like." He had his perfect client, the Duke of Portland, who gave him confidence at the beginning of his career, and afterwards " there was none who wrote with more marked attention to the value of my time . . . and it is always flattering to a professional man to suppose his time fully occupied."

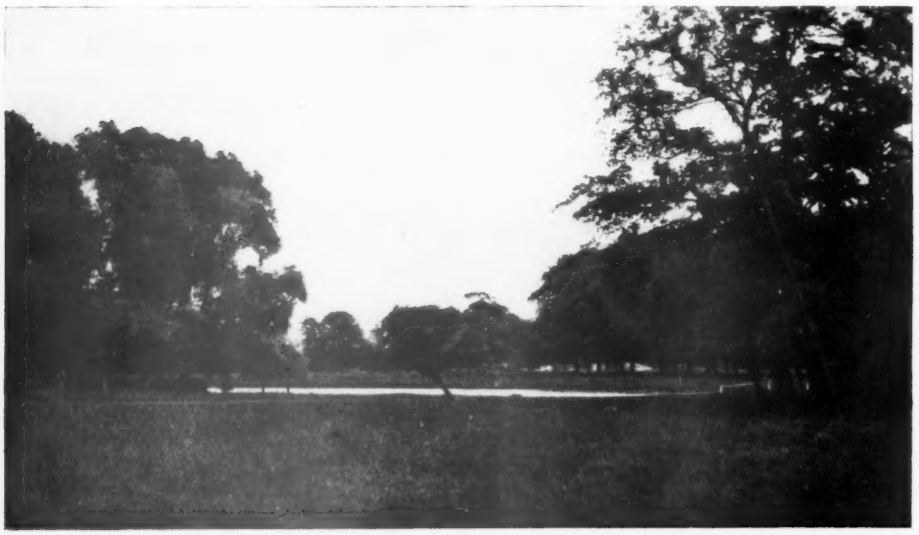
He had his bad client, who persuaded him to show his carefully elaborated plan to a gentleman, who afterwards turned out to be a clerk of works and carried the whole plan out without a word of acknowledgment to its author. His fourth son (he had sixteen children) practised as an architect and eloped with Lord Eldon's daughter. With his wife Repton is buried in the churchyard at Aylsham, by the south transept, in a little railed in and still carefully tended garden of roses. A simple Gothic monument records his name and age followed by some lines written by himself.

"The tomb of Humphrey Repton, who died March 24th, 1818.

> 'Not like the Egyptian tyrants—consecrate
> Unmixt with others shall my dust remain;
> But mouldering, blended, melting into earth,
> Mine shall give form and colour to the rose;
> And while its vivid blossoms cheer mankind,
> Its perfum'd odour shall ascend to heaven.'"

The quotation with which he ends his last book describes what was for him, and still is for some of us to-day, the key to contentment and happiness in life.

" *Allons, mes amis, il faut cultiver nos jardins.*"



LIVERMERE PARK, SUFFOLK, AS REPLANNED BY HUMPHREY REPTON IN 1793

The best landscape gardening is not an imitation of Nature: but with natural elements, trees, water, hillsides, a formal composition is built up, which, after a century of growth now come to maturity, seems the natural scenery of large parts of England. It requires a definite effort of the imagination to visualise, say, the Thames Valley before the time of the landscape gardeners

Burlington Architectus

BY SIR REGINALD BLOMFIELD, R.A., PAST PRESIDENT R.I.B.A.

I HAVE read with much interest Mr. Kimball's study on the buildings attributed to Lord Burlington, and I hope he may yet find those authentic architectural drawings by Lord Burlington, which, I ventured to suggest many years ago, would be the only convincing evidence that Lord Burlington was in fact an architect in the full sense of the word, and something more than the noble patron with an intelligent interest in architecture.

Mr. Kimball, who seems to consider that Burlington was an architect on the same level as Inigo Jones, and who dismisses Wren as " baroque," has industriously collected three or four rudimentary designs with notes on them, supposed to be in Burlington's writing, but not signed by him, and a number of well-known engravings from eighteenth-century publications, such as the earlier volumes of the *Vitruvius Britannicus*, Kent's designs by Inigo Jones and the like, in which appears the description " Burlington Architectus."

In regard to the writing on the drawings, I would point out that the " S " in " School," in what Mr. Kimball calls " original sketch by Burlington " for the School and Almshouse at Sevenoaks, is different from the " S " on the signed autograph letter by Burlington dated from Chiswick, 1738. As to the evidence from the printed descriptions on the engravings, this stands exactly where it was when I examined these engravings over thirty odd years ago. The late W. J. Loftie had stated that " the greatest of all the architects who followed Wren in the first half of the eighteenth century was, strange to say, an amateur. This was Richard, third Earl of Burlington." I traversed this statement, and took the design of the Westminster Dormitory, then attributed to Burlington, as a test case, and, on the further information given me by Dr. Rutherford and Mr. St. Clair Bedford, dismissed the claim on what I persist in thinking absolutely conclusive evidence. Mr. Kimball will find that evidence given in full in Vol. II, pp. 223–228, of my larger history of Renaissance architecture in England. Mr. Kimball is reduced to defending the rudimentary drawings, which he assigns to Burlington, by saying that they are " quite as definite as the sketches many architects hand to their draughtsmen." The existence of " ghosts " is well known, and accounts for the futile designs which disfigure our towns, with occasional flashes of brilliancy when the ghost happens to be an able man, but Mr. Kimball knows as well as I do that a great deal more knowledge, skill and experience is required in an architect, if he really is an architect, than the ability to make thumb-nail copies of Palladio's engravings and elementary exercises in academic designs based on those engravings. These eighteenth-century attributions must be tested by internal evidence, and the internal evidence points to one conclusion only. That Burlington took a genuine interest in architecture, that on his return to England after the grand tour he made it his hobby, that he was a man of intelligence and taste, that he studied Palladio—I possess his signed copy—all this one readily admits, but it is also well known that he employed a succession of architects, Campbell, Flitcroft, Kent, to carry out his ideas, and the noble patron and his hangers-on, ready to assure him that he was a heaven-born genius, are familiar figures in the literature and art of the eighteenth century. If one considers Burlington's position and the circumstances of the case, I am still convinced that the evidence only shows that Burlington was an amateur of architecture with a tame architect in the background. When Mr. Kimball produces a working architectural drawing which can be proved to have been made by Burlington himself, it will be time to discuss the validity of " Burlington Architectus." Till then I remain wholly sceptical, and abide by my conviction that it is a case of " Angelica fecit." Burlington was the relatively harmless counterpart of that most pernicious of amateurs, Anne Claude Philippe de Thubières de Grimoard de Pestel de Léir, Comte de Caylus.

One more word. I really must protest against the depreciation of Wren, of whom Mr. Kimball says that he had " replaced the Palladianism of Jones by the Italian baroque of Borromini, tempered by reminiscences of the French academism of Perrault." Wren was never in Italy; he knew nothing of Borromini; during Bernini's disastrous visit to France, Wren, as he says himself, could get little or nothing out of the sly old fox. As for Perrault, when Wren was in Paris Levau was in charge of the Louvre, and Charles Perrault had not yet succeeded in getting him replaced by his brother Claude. One is familiar with the indiscriminate use of the term baroque by young writers with greater eloquence than knowledge, but one does not expect it from serious students of architecture. Baroque architecture rightly understood is a matter of plan, and not so much of detail as of its application or misapplication. Roman detail was the common property of all architects in the second half of the seventeenth century, but whereas the normal architect—Wren, let us say—would use a pediment as a pediment, a baroque architect was prepared to plan it as a double ogee or to cut it in half and put the halves back to back. It does much less than justice to Wren's unique genius to lump him into a group of

such men as Borromini, Rainaldi, Fischer von Erlach, Hildebrand, Churiguerra, and so on, in Italy, Germany and Spain.

Mr. Kimball's enthusiasm leads him to attribute to Burlington all that he believes to be good in architecture after the middle of the eighteenth century. His " ultimate achievement," he says, was that " unity and purity of form " which was " to sweep Europe," and he concludes his article by saying that from " Jones and Webb, through Campbell, Burlington and Kent, to Robert Adam, stretches an unbroken line," and that " Marlborough's victories were crowned by the style of Burlington," to which I must rudely reply that Marlborough's victories and the style of Burlington had no sort of connection whatever, in regard to the fact that Lord Burlington was born in 1695, that Marlborough's victories date from 1704 (Blenheim), 1706 (Ramillies), 1709 (Malplaquet), and that they were " crowned " by the style of Wren at Marlborough House and the style of Vanbrugh at Blenheim. As to the " unbroken line," Webb, though he was the pupil and kinsman of Jones, caught little of his manner, as anybody can see from Thorpe House. Robert Adam, instead of carrying on the Palladian tradition, broke right away from it, and stands in the same relation to Chambers, for example, that Percier and Fontaine did to the younger Gabriel, and in this "unbroken line" there is one very large hiatus. What has become of beautiful houses such as Belton, of architects such as Wren, Hawksmoor, Vanbrugh, Talman, Archer and Gibbs—are they to be simply deleted from the history and tradition of English architecture ? That, of course, was the idea of the Burlington clique, and by means of " a conspiracy of silence," as I have called it elsewhere, they more or less succeeded in their mischievous purpose, but no Englishman who knows the architecture of his country and is proud of it will accept this misreading of history. Much as we admire the work of the eighteenth century, Wren is still and will always be one of the landmarks of English architecture.

Philo of Byzantium

BY SIDNEY TOY [*F.*]

AMONG the classic writers on mechanics and architecture, Philo of Byzantium stands out with Ctesibius, Vitruvius, Frontinus, and Apolodorus as one of the earliest of the group and as one of the most important. Of his life little is definitely known, save that he dwelt for certain periods both at Alexandria and at Rhodes ; this much we learn from his works ; but that he lived some time during the second century B.C. may also be inferred from his statements and from other sources. That he devoted considerable time to the study, and probably to the practice, of civil engineering and that he was a mathematician of outstanding merit is abundantly evident from his writings.

Of his writings the principal is a treatise on mechanics and military architecture. This appears to have been an elaborate work in five volumes, of which only the fourth and an epitome of the fifth are extant. Manuscript copies of these last are in many European libraries, but the three earliest and the most valuable are preserved in the Escurial, at the Vatican, and at Paris, the first being of the tenth and the others of the eleventh century. Another remaining fragment of this author might well be a portion of the same work, though no definite position in the work can be assigned to it. This fragment treats of the subject of Pneumatics, and was translated from an Arabic version into Latin during the Middle Ages.

From a careful examination and collation of these remaining fragments it is possible, with a fair degree of accuracy, to reconstruct the general scope of the whole work as follows :

Vol. 1. A general introduction to the subject ; the application of mathematics to mechanics ; and the use of the scale model.

Vol. 2. The principle of the lever and machines founded on this principle.

Vol. 3. The construction of Ports.

Vol. 4. Siege Engines.

Vol. 5. Fortifications.

The first three volumes have been lost entirely Volume four remains practically intact. Volume five, dealing with the subject of fortifications, their siege and defence, is clearly incomplete, though most of the scope of the section appears to be covered. This volume has many lacunæ, it is elliptical in style, and at the commencement plunges directly into the middle of the subject without either introduction or order. These characteristics become more conspicuous when the volume is compared with volume four or the treatise on Pneumatics. In volume four the progress through the various phases of the subject is smooth and gradual and digressions are frequent, while both volume four and *Pneumatics* open with a salutation from Philo to his friend Ariston, followed by an ample history of, and general introduction to, the subject matter of the section. It has been suggested that volume five is in reality not one volume, but an epitome of volumes five to eight. Since, however, the volume discusses no

matter but what may reasonably be included in a treatise on the subject of fortifications, this is very doubtful.

Residence at Rhodes enabled Philo to study his subject in one of the first schools of the age. Rhodes had proved its strength and the military skill of its defenders in the memorable siege of the city by Demetrius Poliorcetes in 305 B.C. Demetrius had brought against the city the most powerful siege engines of his time, including heavy stone-throwing machines and battering rams which were 150 ft. long and required 1,000 men to operate. He had attacked the fortification from the harbour by means of floating batteries, and from the land by the aid of his renowned " Helepolis," or movable wooden tower. Yet, despite his skill and the resources at his disposal, the Macedonian King was compelled to raise the siege after it had been carried on relentlessly for a whole year. From this time until the days of Imperial Rome Rhodes was renowned as being one of the best fortified and most ably defended cities in the world, and became the seat of a celebrated school of civil and mechanical engineering. Reference is made to its fortifications by Philo in the course of his work.

As would be expected, therefore, Philo represents the advanced school of engineering thought of his day. In the course of his own works he advises that supplies which have to be abandoned to the enemy should be poisoned, and mentions that he has himself written a treatise on the preparation and use of poison in war. He also speaks of having seen a machine, invented by Ctesibius, which threw stones by means of compressed air. It is evident that the history of the art of war has lost much by the incomplete state in which his works have come down to us. Volumes four and five are in Greek, and although there are no published translations in English, volume five, on the subject of fortifications, has been twice rendered into French. A copy of a French translation of this volume, together with the original text, an introduction and copious notes, published in 1879, has been secured recently by the Institute Library.* The text has been taken from the three earliest copies referred to above.

Notwithstanding the mutilated character of this section of his work, it is evident that Philo dealt with the subject of fortifications in a thorough manner. He describes various plans of fortresses, and the suitability of each to a particular site ; the form and dimensions of curtain walls and towers, of advanced walls and moats. Also all matters relative to construction, foundations, bond, ties, and facing.

* Philon de Byzance (Fortifications). Notice preliminaire. Text avec traduction et notes. Par A. de Rochas-Aiglun et Charles Graux. Revue de Philologie. Paris, 1879.

The plan adopted for any fortress must be decided upon only after a careful inspection of the site it is to occupy, as the salients, inclination, and curves of the curtain walls are determined by the nature of the ground on which they are to stand, and several plans as the " ancient," the " saw-shaped," the plan with concaved walls, and the plan with double walls are described. Curtain walls should be at least 15 ft. thick, built in gypsum and well bonded ; to prevent escalade they should be at least 30 ft. high. Some walls, as at Rhodes, are built with deep internal buttresses 15 ft. wide, and spaced 15 ft. apart. The thickness of the wall between the buttresses is only 4 ft. 6 in., but where the buttresses occur it is 15 ft. The spaces between the buttresses are vaulted to carry the rampart walk, and each of the recesses thus formed provides accommodation for seven guards. This is a strong as well as an economic method of construction, for the thicker portions of the wall offer ample resistance, while if the other parts are damaged they can be repaired with ease.

Again, sometimes the wall on the side of a fortress most exposed to attack is doubled. In this case the walls are spaced from 12 ft. to 18 ft. apart, and the outer wall, though of the same height, is to be thinner than the inner. They are connected at the top by a vault or timber roof and guard rooms are formed in the space between them. Some curtain walls are crenellated, but have no rampart walks. In time of siege temporary platforms may be constructed with mtiber, and removed when considered necessary. If the enemy is able to scale these walls, he will discover that while he is himself exposed to attack he has no means of proceeding further into the town, and will have to choose between retreat or death from the missiles of the defence forces.

Towers must be of a form suitable to the position in the wall they occupy. If of rectagonal, pentagonal, or hexagonal shape, they should be so set as to present a projecting angle in the centre, so that blows delivered in attack may be received on a salient angle. When the towers are to be semicircular, the face stones should be cut from wood templates, made from the external circumference, and given to the stone-cutters, so that the work may proceed without interruption. Those towers particularly exposed to attack from siege engines should be high and solidly built, but others will be no higher than is necessary to prevent their being escaladed. The strength of a tower depends much more upon the thickness of its walls than upon its height. Towers should not be bonded to curtain walls ; or, owing to the inequality of weight, fissures will develop and endanger their stability. Both walls and towers should stand upon solid foundations and their upper courses should be set in gypsum and strengthened by iron cramps run with lead.

In positions most exposed to attack from siege engines the walls should be faced with hard stones or stones with salient bosses and well tailed into the body of the work. Timber ties of oak should be buried in the walls of both curtains and towers, the timbers being placed end to end and forming horizontal chains at vertical intervals of 6 ft. The presence of these ties greatly facilitates the repair of any part of the wall which may become damaged.

Great attention should be paid to the outworks. There should be an advanced wall, 100 ft. from the curtain, and at least three lines of ditches, the ditches being dry, unless made in a damp soil, and each ditch should be as deep as possible and at least 105 ft. wide. The spaces between the ditches should have palisades and be planted with thorns. In front of the advanced walls empty earthenware jars should be buried. These are placed in an upright position with their mouths upward, stopped with seaweed or imperishable grass and covered with earth. Troops may then pass over the jars with impunity, but the engines and timber towers brought up by the enemy will sink into them.

Tombs erected to the memory of heroes should be constructed in the form of towers, so that a town, while contributing to the honour of its distinguished compatriots, may add strength to its defences at the same time.

In the above sketch it has been possible only to outline some of the material in this most instructive and interesting work. The French version referred to should be read by all those to whom the original text would present difficulties. In some cases slips occur where the meaning of the text is clear. As, for example, in the last line on page 134 : Τὸ δε πρὸς τοὺς πολεμίους καθῆκον τοιχόκρανον· δεῖ μείουρον διπλοῦν κατασκευάζειν ἵνα υπο τῶν λιθοβόλων τυπτομενον μηδὲν πασχῃ. is wrongly rendered as " Il faut faire la parte supérieure du mur se rétrécissant par la haut, double, *assez résistante* pour n'avoir rien à craindre des coups des lithoboles." The statement is, rendered freely, " On the side exposed to the enemy a double wall is built, the outer of the same height, but thinner than the other. Thus a protection against the blows of the lithobolon (stone-throwing engine) is secured ? " It is not that the upper part of the wall is doubled, but that that side of the fortification most exposed to the enemy, and attacks by siege engines, has a double wall. This French version is none the less a valuable work, and the translators have laid us under a deep debt of gratitude. Owing to the *mauvais état* of the original text, to which they call attention, and which is noticed above, their difficulties were great, and they themselves, in regretting the imperfection of their work, express the hope that others may be induced to improve upon it. A rendering into English of both the fourth and fifth books is much to be desired.

The New Edition of Anderson and Spiers' "Architecture of Greece and Rome"

BY THEODORE FYFE [*F.*].

When one comes to consider it, the publication of a new edition of Anderson and Spiers' *Architecture of Greece and Rome** is rather an event. It is one thing for an author himself to revise his work from time to time and reproduce it in any number of editions ; but it is quite another thing for two separate individuals to collaborate with a publisher to produce, jointly, a fresh edition of a book 20 years after the last edition of it appeared. The difficulties are obvious and are not lessened when the original book was also a joint publication—was, in fact, the edition of part of one man's work by another man who added a considerable slice of his own. We have now, therefore, collected together the opinions of the late W. J. Anderson and the late R. Phené Spiers, side by side with the combined wisdom of Prof. Dinsmoor of Athens and Columbia University, New York, and of Dr. Ashby, late Director of the British School at Rome. It says a great deal for Anderson and Spiers that the venture has been thought worth while, and, even more for them that the books now under review still contain, to a remarkable extent, the unmistakable character of their work.

Wisely, it was decided to make two volumes out of the original one, the first dealing with Greece and the second with Rome. Professor Dinsmoor, perhaps, had the more difficult task. Though Rome was bound up with Etruria much as Greece was with the Ægean, there has been a great deal more discovery, relatively, in the earlier field since 1902, as yet, partly unresolved ; also, Anderson did not enter into the original book on its Rome side at all. The new prefaces to the two volumes make interesting reading. One feels that Dr. Ashby has " arrived," that he is putting all he knows into his book. Professor Dinsmoor, on the con-

* *The Architecture of Ancient Greece*, by W. J. Anderson and R. Phené Spiers, revised and re-written by William Bell Dinsmoor, with 203 illustrations. Batsford, 21s. net.

The Architecture of Ancient Rome, by W. J. Anderson and R. Phené Spiers, revised and re-written by Thomas Ashby, D.Litt., F.S.A., with 202 illustrations. Batsford, 21s. net.

trary, makes us feel that he has something in reserve; in fact, he does tell us, in confidence that he is preparing another book on Greek architecture. On his own showing, however, he is reconciled to an evolutionary rather than an analytical treatment of the material, as being more consistent with the original intention of the work, but also (we gather) as his own preference. Dr. Ashby makes us forget this distinction in the white heat of his argument for a *science* of history. He makes a cheerful apology for his archæological outlook and then puts the whole weight of the labour of half a lifetime with its great accomplishment into words that carry us on a resistless tide. Yes, one feels, quite securely, that Dr. Ashby must have enjoyed writing his book; shall we add, a little, just a little more than Professor Dinsmoor enjoyed writing his?

A comparison of the illustrations of the two volumes is also interesting: in both cases they are excellent in their number and quality. The Greek book has 65 plates (many of which are collotypes) and 83 line blocks. The Roman book has 91 plates (with no collotypes) and 34 line blocks; but Dr. Ashby crowds sail in his plates and the total of his illustrative material equals that of his colleague. Surely, enough has been said to indicate that these are books to possess (not merely to read) at the really remarkable price of 21s. a volume.

Turning now exclusively to the first volume, we find the division of it is admirable. There are seven chapters, as originally, but the partition of "Hellenistic and Græco-Roman phases" from the earlier work of the fourth century B.C.—an excellent thing—has necessitated the "culmination in Attica and the Peloponnesus" as one chapter instead of the original two. The material which, obviously, had to be entirely re-cast, is "the Ægean Age," chapter 1, following on the "Introduction," largely W. J. Anderson. By freely introducing both Anderson and Spiers together with himself, to make an even narrative, Professor Dinsmoor has not wholly escaped repetition, witness the remarks on "treasuries" (pp. 94 and 96); but, to be fair, similar instances are not apparent. More serious, are the real defects in the accounts of Minoan construction and the total omission of all reference to the coloured decoration of Greek Temples. As to the former, quite wrong impressions are conveyed by the statements that the storerooms and magazines at Knossos are constructed of "solid masonry"—p. 21—and that "the existing portions of the walls consist of gypsum or limestone blocks, forming merely a dado"—p. 66. This lack of appreciation of the essential qualities o Minoan palace work (with its walls of very rough rubble amply reinforced by timber and coated with the splendid lime plaster, often of great thickness, which made its amazing fresco decorations possible) hardly inspires confidence in the author's knowledge of his sites. Dadoes, where they were of gypsum, were of quite thin slabs, often of very large size. The whole matter is curiously wrapped up with the question of Greek colour, as the Cretan method was almost exclusively one of veneer, resulting in decoration which was indestructible, whereas the perfected Greek method was one of solid smooth marble building, from which all traces of elaborate decoration have practically disappeared.

Though Sir Arthur Evans's second volume of *The Palace of Minos* (now imminent) is, of necessity, holding up a lot of valuable material, one cannot help thinking that, with a little care, Professor Dinsmoor might have obtained a better plan of the Knossos palace than the one shown on p. 20, and have given a better interpretation of the vitally important region which includes and leads north from the south propylæum. The "court of the altar" has been discredited for at least two years, and it will hardly be convincing to the senior student that the results of the explorer's "minute examination" of the evidences for his restoration of the upper halls on the west side (evidently known to Professor Dinsmoor) are regarded as inadequate in the compass of a few phrases, without any plan. There is also a real inconsistency of treatment (which will cause difficulty to the novice) between the remarks on the influence of the Mycenaean *megaron* on Greek temple plans—p. 36—and the summing up of this same point—p. 69. As matters of less importa nce the column bases at Knossos should not be called "flat disks" (p. 26), as they were invariably deep blocks; and the evidences of reeded column shafts are found in the Little Palace, not the Royal Villa.

It can hardly be called a deficiency that the author has not yet apprehended the full significance of the south propylæum at Knossos (really the great prototype of the Tiryns and Greek ones) but it should not be described as having a double avenue of columns, for which there is no foundation. Students should note that the dating of the Lion Gate and "Treasury of Atreus" at Mycenae as late as 1300 B.C. should be accepted with reserve, but Sir Arthur Evans has not yet made his final pronouncement on these monuments.

These deficiencies have been stressed because they could easily be amended in a re-issue of the volume and because they mar what is, on the whole, a very sound presentation of the whole content of the work of the Ægean Age, in the small compass of 48 pages. The chapter on "The Origins of Greek Architecture," which follows, is a useful one, and Professor Dinsmoor is sound in his criticism of the Beni-Hassan theory for the origin of the Greek Doric column. It is perhaps a little doubtful if the Lycian tombs (always a difficult subject) should be included here, when all

or nearly all of them are not earlier than the sixth century B.C. and the fine one from the British Museum which is illustrated, is ascribed to 375–362 B.C. Other chapters are very good, particularly that on the last (Græco-Roman) phase, where it will be really useful to the student to find his monuments placed correctly in date. One might only remark that there is a slight confusion in dealing with the sculptured drums and pedestals of the later Ephesus Temple (pp. 140–142, with footnotes and Plate L) and there is no mention of Professor Lethaby's penetrating researches into the plan and structure of the Mausoleum.

Of Dr. Ashby's book we need say little except to emphasise its amazing vitality and richness of informative fact, combined with a penetrating and inquiring criticism which shows scholarship almost at its very best. The preface, in fact, as already indicated, makes clear the intention of the book—" Some students of architecture may be inclined to regard the archæologist as a tiresome sceptic; but it is not only in architecture, but in history, in philosophy, and in most other branches of knowledge as well, that the statements, which have hitherto been confidently made by one writer after another, are being found to require accurate testing by a re-examination of the actual material with which they have to deal . . . so that upon it we may build up a structure which no longer rests upon the sand, but has a more sure and permanent foundation"; and, in talking of Rivoira, " We need far more first-hand work like his—he had at least seen the greater part of the monuments he mentions, and this is the more important, for the old publications are no longer adequate for modern requirements." The whole content of the book worthily upholds these ideals, assembled with far greater system than is found in any book by Rivoira.

The accurate dating that is found throughout, as well as the clear pronouncements on Etruscan work and the Tuscan order, will be most helpful to the student. The Colosseum is described with great thoroughness and is summed up as " one of the most sublime efforts of Roman Architecture." It is refreshing to have it emphasised that students usually regard the orders of the Theatre of Marcellus quite wrongly (p. 44). The differentiation between the pedestalled orders of the Renaissance scholiasts and the plinths of the Roman orders is constructive in the best sense, as also are the remarks on the Ionic origins of the Composite order (pp. 48–50); but indeed, the whole treatment of the Orders is illuminating.

The arrangement of the book is practically identical with that of Phené Spiers, but the original chapter, " Early Work in Rome," is replaced by two, dealing with Etruscan and early work in Italy to 300 B.C. and with Rome from the beginning of the third century B.C.* These chapters are, largely, Dr. Ashby's own. The remaining chapters, except the last, contain a great deal of Spiers' work and one feels that the thoroughness with which Spiers did his work must have commended itself to a man of Dr. Ashby's mentality. There are also many of Spiers' original illustrations, such as the elevation of the propylæa of Damascus and the interior of the central hall of the Baths of Caracalla. If one might venture on one or two criticisms where all is so excellent, they would begin with a slight regret that the Pantheon and the Basilica of Constantine were not even more fully described and illustrated. Beltrami's work on the Pantheon, so fully used by Rivoira, does not appear to be cited. Spiers, indeed, included a plan of the Basilica, and it is just as regrettable that this is not repeated (though there is the isometric view from Huelsen) as that the first volume contains no adequate plan of the Parthenon. In describing the construction of vaults, Dr. Ashby does not make it quite clear how the planks, which rested on the brick ribs and carried the shell-vaults of flat tiles, were themselves supported; and some diagram of the actual centreing would have been valuable. He might also have increased his indebtedness to Choisy by including a detail of the brick rib construction from the famous series of diagrams.

The chapter on the Thermae is remarkably interesting and thorough. From it we are enabled to see the great value of the work of Blouet and Paulin by a detailed explanation which does not neglect any feature of importance and finishes with the complete scheme of decoration. The chapter on the Arches of Triumph, Aqueducts, etc., is also rendered much more complete by the addition of many valuable plates, particularly a fine photograph of the Alcantara bridge. But it is impossible to single out any one section of this really vivid and fine book. It makes the whole output of the Roman achievement in structure alive as it has never before been made alive in English. There are very few architectural terms that are not correctly given, but one might perhaps suggest that the " impost " of a dome would be better described as its " springing." Students should note that they must no longer refer to the central hall of one of the thermae as the " tepidarium "; but indeed the scope and purpose of these vast structures have never been more clearly explained, and this is based, in the main, on Spiers' admirable work. The book concludes with an entirely new chapter—" Private Life among the Romans "—which brings the fitments and finishing of the houses and palaces into line with the habits of Roman life. As in the first volume, there are maps, a glossary, bibliography and index.

To sum up, these two volumes should be on the

* Printed rather curiously on the page titles as " In Rome from the beginning of 300 B.C."

bookshelf of every architect and be part of the equipment of every student who is seriously inclined to the history of architecture. Certainly, no architect in practice who wishes to think out afresh the bases of his constructive design, can afford to neglect the study of the Roman volume. It is the story of one of the most adventurous achievements that it has been the lot of any section of mankind to work out.

The Alfred Stevens Drawings

BY A. S. G. BUTLER [*F.*].

The Institute Library has recently added to its collection a very large number of original drawings by Alfred Stevens. They are the gift to us of Mr. Sigismund Goetze, the well-known painter. He acquired them, we understand, from the sons of an Alderman Curtis, who was a life-long friend of Stevens in Dorsetshire and collected and treasured as many of that artist's sketches and studies as he was able to. It will be remembered that Stevens was born at Blandford in 1818 and died in 1875.

Practically all these drawings are rough sketches of architecture, sculpture, ornament, metalwork and decoration. They are on odd pieces of paper and nearly always on both sides of them. Many of them are so covered with sketches and scribbled thoughts they have become very obscure and it is difficult to trace what they were intended for. To begin with, there are about 60 ink and pencil sketches and studies of classical buildings in Italy, of ideas for the Government offices competition in Whitehall, of detail both classical and Gothic. There is a charming sketch for a four-bedroom house in the Palladian manner, another for a villa residence to stand on a square of 50 feet, and a design for a sculptor s studio with estimates attached. There is as well a fairly complete plan for a pair of cottages.

Stevens at one time carried out an altar for a church in Moorfields, and this led him to contemplate the design of church spires rather in the Wren manner. So that we have here eight or ten sheets of very powerful sketches of classical spires, many in ink and nearly all in perspective. These are very worthy of study. Then there are about 50 drawings of ceilings (possibly for Deysbrook), interiors and classical façades ; and, like some other architects, he seems to have been intrigued by the possibilities of staircases. We have as well sketches for a Palladian screen in white majolica and brick intended, I think, for South Kensington, and—what will interest town-planners—a layout scheme for Trafalgar Square and its neighbouring streets and bridges.

These are the strictly architectural drawings, but we have received as well a great number of others which might be catalogued as sculpture and ornament. We have about 30 sheets of studies for Stevens's work at Dorchester House, some of which are large and most valuable. One of them is entirely covered with small pale pencil sketches of the well-known crouching figures on the chimney-piece. It is possible, in fact, to trace the birth of that design almost to its final shape. There is one sketch, apparently done with absolute ease, of the base of an Ionic column seen from above. Probably only Tiepolo could have done this so fluidly.

Similarly we can follow Stevens's thoughts through 26 sheets of sketches of the Wellington monument, in which architectural forms are inextricably mingled with sculpture and illustrate his mastery of both. There are amongst these one or two original full-size details. And with them there are a few studies and one very fine detail of the bronze doors for the Geological Museum, five very delightful sketches for a fountain, five more of studies for the monument to the Exhibition of 1851, and over 70 sheets and scraps of paper with sketches of details, enriched mouldings, cornices and railings on them.

As we know, Stevens projected an elaborate decoration of the dome of St. Paul's and of the dome of the British Museum reading room. There are about 20 sketches and studies of these. But perhaps his sketches for the decoration of the east end of Christchurch, Stafford Street, illustrate best his ability to use the human form to glorify a difficult blank space on a wall. The 16 or so studies, including large figures, for a music room ceiling in Kensington Palace Gardens do this as well.

The half-dozen sketches for the Royal waiting room at Paddington Station are among the most valuable in the collection. One of them is in ink and coloured and has been presented to us framed (see frontispiece).

Next there are over 60 sheets of sketches and some careful drawings of metal jugs, door knockers, majolica plates, urns, cups and pots, and even full-size drawings of fish-slicers. Also there are two very finely drawn and shaded designs for street lamp standards and a number of details of firedogs, fenders and railings and staircase handrails. These should be examined by anyone who is struggling with the design of such objects. Furniture, too, engaged Stevens's attention, for we have here about 30 sheets of sketches for bookcases, chairs, a mirror, tables and a sideboard. It appears he drew the leg of one table twenty-five times on one piece of paper. There are even seven drawings of a boat—a definite design for one, with a sculptured prow and stern.

Finally, there are in this collection of such surprising scope about 270 miscellaneous drawings on paper or tracing paper, in pencil, ink and watercolour. They might be classified as (1) illustrations—headings to chapters, tailpieces, letters and patterns ; (2) sketches for a design for a certificate, ornamented with figures ; (3) studies for his portraits ; (4) a great number of valuable sketches of human figures in all attitudes and in different positions ; (5) studies of drapery ; (6) watercolour sketches, including one of the Doge's Palace ; (7) copies of old masters and sketches from the antique ; (8) studies of mediæval costume, and (9) a number of detailed sketches of hands, feet and heads.

The above will perhaps give members of the Institute some idea of the value of Mr. Goetze's gift to the Library. There is, too, a certain attraction in these drawings from their rough sketchiness mixed with occasional exquisite delicacy. They are to us human documents as well : we can see the man tormenting himself with a fragment of design, aiming at a degree of perfection perhaps never thought of by any other Englishman.

Dinner to C. F. Annesley Voysey

The dinner given by the President and Council to Mr. Voysey duly took place on 17 November in the Hall of the Painters' and Paper-Stainers' Company, and was attended by eighty members of the Institute and

The evening was a very great success, and it is to be hoped that the chief guest—the evening's victim, as he might characteristically describe himself—was as happy as were the large circle of friends and well-wishers

We, the friends of Charles Annesley Voysey wish, in the Jubilee year of his practice as an architect & craftsman, to record our admiration of his devotion to his art.
Throughout a long life, a pioneer in his prime, he has always been governed by the highest artistic impulses. By his teaching, his example and his character he has won the esteem of his critics and the affection of his friends.

others, among whom were many members of the Art Workers' Guild, of which Mr. Voysey is one of the original founders and a Past Master, in consideration of which facts, no doubt, the present Master of the Guild, Sir Francis Newbolt, was seated on the left of our President.

who greeted him. The occasion; the setting in the hall of a City Company rich in traditions and in emblems of the past; and the simple, well-cooked and beautifully served English meal, all helped to foster the happy atmosphere of a meeting of friends and to banish

the chill of formal compliment which so often invades occasions of the kind. The speeches were few, were excellent as speeches, and were also deeply interesting and entertaining to a company few of whom had not close acquaintance with the person signalised. Mr. Walter Tapper was brief, and confined himself to sounding aptly the note of familiar regard and affectionate banter which characterised the two speakers to the toast of C. F. A. Voysey whom he introduced. These were most happily represented in Mr. E. J. Horniman and Sir Walter Essex, both of whom are not merely lifelong friends of the man they spoke of, but had been closely related to him in his work—the former as an early client of the architect, the latter as the founder and proprietor of the firm of wall-paper printers for and with whom the designer for many years worked. Both speakers had an accomplished gift of what used to be known as oratory, the stores of their memories supplied matter of great interest, and their observation of their subject's characteristics as a man and an artist, and their wit in presenting them, were the source of great delight to hearers who could recognise the traits touched on and fill in the picture of events studied. The victim of these friendly revelations seemed to be as freshly informed and as much amused by them as anyone in the room, and he probably did not miss the undercurrent of esteem and almost brotherly regard which others noticed.

H. B. C. [*F.*]

In replying to the toast Mr. Voysey said :—

To hate the sin and yet love the sinner must assuredly denote a noble mind, especially when that heterodox sinner has persistently rejected the honours and privileges of membership of your Institute, for no other reason than that he has held strong views on architectural training at variance with the prevailing custom (though greatly improved of late) and believes with Ruskin, who said "That knowledge is got by travel—but wisdom by staying at home." Therefore let us never forget "It is love, it is love that makes the world go round," just as much as through everybody minding his own business. All feebleness, faults and wrong feeling fade together beneath the warm rays of human affection.

The freedom to work out one's own salvation, coupled with the sympathy and friendship of brother craftsmen, is a very great blessing. But it makes one reflect how difficult it is to say what is one's own creation, while it is easy to say what is *not*.

I invite you to recall the conditions of our profession prevailing in 1874 (when I was articled). The man whose influence was then most potent and widespread was John Ruskin. Styleism was still the dominating principle. When a client came to order a house, the main question was what style, what period ? Not where is the site, and what the aspect and prospect or the materials of which it was to be built ? We never dreamed of making a drain plan—that was always left to the contractor. But fixing the style led to the choice of books to be consulted. A door from one, a window from another, and so on. But, thanks mainly to Ruskin, pioneers arose to set us free ; men such as E. W. Godwin, A. H. Macmurdo, J. D. Sedding, Norman Shaw, Bentley, Bodley, Burges and others, all of whom gave devoted attention to detail. And nearly all designed stained glass, wall-papers, fabrics and furniture of every kind.

Many there were who kindled the revolt against over-elaboration and the debauch of decoration, which perhaps led some of us to excessive puritanical simplicity. The increasing use of machinery straightened the 'curvey' lines of furniture, and the public were quickly beguiled into the delusion that simple things must be cheaper than elaborate ones. Do they yet realise that the exact opposite is the truth ?

It is impossible to measure the influence of personal contact with brother craftsmen, many of whom I should like to name, were it not invidious to do so.

I am not here, however, to lecture on the history of my time, but I refer to these matters merely to make clear that I am deeply conscious of my good fortune in finding myself here to enjoy the kind things that have been said, the hospitality given, and the honour you have bestowed. And also that I remember the circumstances of my time, the example of others, and above all the generous friendship and encouragement of brother architects, have been the real cause of my presence here, and for these things I shall give most grateful thanks to my dying day.

Ruskin said, "The giving of praise was the greatest of charity." For such I now thank you with all my heart.

One moment more of your kind patience. It was a real delight to me when I heard you were to honour me under the roof of the ancient order of Painter Stainers. For it affords me an opportunity, not only of thanking sincerely—which I do—the Worshipful Master and Brethren, but of recording my life-long gratitude to the Painter Stainers. They have many times rescued me from starvation. When architectural commissions were scarce, with characteristic courage Essex, now Sir Walter Essex, dared to deal with my work. All his friends told him he was a fool to do so, but he persisted in spite of the fact that the public was opposed to birds and, in fact, everything that I did. My work was never popular ; therefore you must all see how my position here to-night is due to my many kind friends more than to myself. So 'tis love, 'tis love that makes the world go round.

Luncheon to Captain C. Stanley Peach

At the last meeting before the recess the Council, with great reluctance, accepted the resignation by Captain Stanley Peach of his position as representative of the R.I.B.A. on the St. Paul's Cathedral Preservation Committee.

The Council, desiring to recognise his remarkable services in this capacity, invited him to lunch as their guest on a date to be fixed in the Autumn, and Captain Peach accepted the invitation.

Since then Captain Peach has been persuaded to continue his appointment for a little longer. The luncheon was, therefore, not only a recognition of his past services but an expression of thanks to him for consenting to continue these services in spite of ill-health.

The luncheon to Captain C. Stanley Peach, on 15 November, in recognition of his services as representative of the R.I.B.A. on the St. Paul's Cathedral Preservation Committee was attended by the following :—Mr. Walter Tapper, A.R.A., President R.I.B.A., Professor S. D. Adshead, M.A., Canon S. A. Alexander, M.A., Mr. W. G. Allen, Mr. E. Guy Dawber, A.R.A., F.S.A.,

Mr. G. Leonard Elkington, Sir Banister Fletcher, F.S.A., Mr. H. M. Fletcher, M.A., Mr. J. Alfred Gotch, F.S.A., Mr. E. Stanley Hall, M.A., Hon. Secretary R.I.B.A., Mr. Arthur Keen, Mr. Sydney D. Kitson, M.A., F.S.A., Mr. H. V. Lanchester, Vice-President R.I.B.A., Mr. Ian MacAlister, M.A., Secretary R.I.B.A., Mr. Mervyn Macartney, F.S.A., Mr. E. C. P. Monson, Mr. Basil Mott, C.B., Mr. Harold S. Rogers, M.A., F.S.A., Colonel C. P. Sankey, D.S.O., Mr. H. D. Searles-Wood, Mr. Percy Thomas, O.B.E., Vice-President R.I.B.A., Mr. Maurice E. Webb, D.S.O., M.C., M.A., Vice-President R.I.B.A. The President, in a brief appreciation of Captain Peach's work, invited him to explain the present procedure for securing the safety of the dome. In his reply Captain Peach reviewed various alternative suggestions and emphatically defended the course that had been adopted by the Committee. He also conveyed to his audience that the decisions had been practically unanimous, and that the members of the Committee had worked with the greatest harmony throughout. After a few words by Canon Alexander and Mr. Basil Mott, the party proceeded to St. Paul's and inspected the models illustrating the structure of the dome and the work in hand, afterwards ascending to the level of the ring of buttresses above the main arches. This inspection made it clear that the intended transfer of the centre of pressure to a circle of increased diameter will materially relieve the inner face of the piers and arches, where the greater measure of failure had occurred, and this, together with the grouting of the core of the piers, will in the Committee's view secure complete safety, without the very elaborate and complicated structure that would be required to transfer a larger proportion of the load to the outer bastions. An interesting point noticed by several members of the party was the effect of the internal scaffolding in conveying the impression of the scale of the design not capable of being appreciated without this material for comparison. H. V. LANCHESTER [*F.*].

Correspondence

To the Secretary, R.I.B.A.—

STONE CARVERS AND SCULPTORS.

DEAR SIR,—I am instructed to ask if you could possibly interest your members in a matter affecting the well-being of British craftsmanship.

For generations past, the bulk of the marble carving for architectural decoration has been executed by British craftsmen; the work has always been of the highest quality and of a character which essentially expresses English architectural effect.

Of late years there has been a growing tendency in marble firms to have models prepared and approved by architects in England, and afterwards to have them sent to the Continent to be carved. Many architects are unaware of this practice, and are under the impression that the work is done in England.

The continental work in wood or stone carving is seldom up to the standard of craftsmanship expected by architects, and usual in this country.

The outcome of this growing custom has been to diminish seriously the amount of marble carving available for British workers, and there is this further disadvantage, that it is almost impossible for new entrants into the craft to acquire a knowledge of marble carving.

Architects who sympathise with us in this matter can terminate this undesirable state of affairs by specifying that marble carving shall be executed in Britain by British workmen, and by insisting that contractors shall comply with their specifications.

At the moment, special efforts are being made to popularise Empire goods. Architects can assist by demanding British marble carving.

On behalf of the London Stone Carvers' and Sculptors' Association, I am, Sir, yours faithfully,

W. MERCHANT,
Secretary.

R.I.B.A. AND MINIMUM SALARIES.

" *Sanares*," *Milnthyse Road*,
Chiswick, *W.4*.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—We have been greatly surprised to read in the professional Press that the proposal for the establishment of Minimum Salaries initiated by the A.A.S.T.A. has been rejected by the R.I.B.A. Council.

Our surprise has been the greater since no information upon this subject has appeared in the columns of the R.I.B.A. JOURNAL, nor have we received any official statement.

It is now clear that this subject, which is of great importance to large numbers of R.I.B.A. Members, has been under discussion for three years, yet the only information we have has been obtained from other and outside sources.

We would be glad to have an explanation of this silence. Is it that Members of the R.I.B.A. are being kept in the dark deliberately by the Council?

To many members who are employed at fixed salaries this high-handed action of the Council in rejecting completely a fair, reasonable and necessary proposal is incomprehensible.

We pay our subscription for some measure of protection in our professional duties and employment, to which protection we believe we are fully entitled.—Yours faithfully,

JAMES E. RHIND [*A.*].
HENRY HYAMS [*F.*].
EDMUND CAVANAGH [*A.*].
C. S. CARTER [*A.*].
G. BERTRAM CARTER [*A.*].
THOMAS STOTT [*A.*].
ROBERT F. CURLING [*L.*].

FACTORIES

A FEW OBSERVATIONS THEREON MADE BY SIR E. OWEN WILLIAMS, K.B.E., B.Sc., M.INST.C.E., AT A DISCUSSION AT THE ART WORKERS' GUILD ON 21 OCTOBER 1927.

(*Abbreviated.*)

I regret the absence through illness of Mr. Thomas Wallis, a distinguished architect of factories, who was to have opened this discussion. I anticipated being sand-

wiched between two eminent factory architects, and as a contrast and as an engineer I looked forward to some licence, if not complete liberty, in dealing with or leaving the subject.

Much could be said on such detail matters as floor heights, column spacing, materials of construction, but not very usefully in such a short space of time, and I do not find them the most interesting aspects. Except I would say " Do not be afraid to have ample floor heights and wide column spacing." I prefer—perhaps it can be less criticised—to address myself to broader and more fundamental considerations.

First, " What is a Factory ? " I take it we are only considering the " buildings " of factories. I would define it as a place protected from wind and weather where things, mostly unnecessary, are made most efficiently. It is always dangerous to be curious as to the " why " and " wherefore " of the article to be manufactured. The result of any such investigation may be somewhat depressing to enthusiasm. It is enough that the manufacture must be most efficient.

The object of the factory builder should therefore be fitness for purpose at minimum cost in combination with complete flexibility for replanning and alteration.

" Fitness for purpose " I would like to regard very radically. For example, I would challenge the necessity for floors in the vast majority of factory buildings. I do not mean, of course, the ground floor, but the subdivision of the enclosed volume into definite horizontal layers. This I consider a survival of the domestic influence—because people usually walk on floors it is thought factories must have floors. Actually the factory building is the shell surrounding a process, and I venture to say that many processes are hampered by the imposition of floors. Once eliminate that conception of a factory and the process would take on a new efficiency. The factory can be likened to, for example, a colossal typewriter, but weatherproof and containing stages for its workers. The worker should control volume and not floor area, and requires a niche and not a surface. The human body is another and the most perfect example of such a conception, and, indeed, in its economy and planning could give many lessons to the factory builder. Chemical factories, steel works, and fuel factories are built much on these lines—but with lingering echoes of floors; it is fruitful to consider whether other industries could not develop likewise.

I can picture the factory of the future as a great single-span shell housing a vast machine with its workers dotted about in no way that can be related to definite horizontal planes or floors.

Then there is the matter of cost intimately related to " fitness for purpose." The old established industry might well require a standard of expenditure not to be thought of for a new and experimental process. How often has it been seen that a new, untried, experimental process is housed in a distinctly permanent structure and often suffocated by the cost of it! With unproved or youthful industries, corrugated iron is not incongruous. But it is a habit for design to dissolve when inexpensive materials are employed. With Portland stone, design is active, even to torture, but is idler in dealing with the humbler material. No material is unworthy, but it may be unworthily treated. I do not suggest that corrugated iron should be consciously distorted, but that it should be treated in design with the elements of good workmanship.

Traditionally and habitually the engineer approaches with some temerity the question of beauty. I think it could be established that the ugliest factories, not to say other buildings, are to be found amongst those where beauty has been consciously courted. I count as priggishness the conscious attempt to achieve beauty—much as though a man set out to be a beautiful character, instead of an honest man.

A fruitful source of unseemliness is the " drawing-board designer." I think that cheapness of drawing material has been accompanied by cheapening of design. The drawn line has taken the place of imagination, to convey which to the workman is the useful function of drawing, and not to demonstrate. The " drawing-board" factory with its mechanical hard lines and its obviously pre-figured, laboured dimensions is the ugliest of all structures. After all, we cannot make materials do anything for us. They tell us what we are to do. Steel will do this; concrete will do that, and we must obey. So my creed is to serve materials and things. Beauty will be the reward of perfect service, and not a path to it.

In short, to build factories and other buildings, we must be the humble, if articulate, servants of materials and things, and if we must be masters, then be masters of ourselves.

PRESENTATION OF DRAWINGS TO THE R.I.B.A. COLLECTION.

Some interesting drawings have been presented to the Library by Mr. Maurice B. Adams [*F.*]. They include tracings made by him from drawings representing the unexecuted design for a sumptuous Palace of Whitehall, in a florid Palladian manner. They bear the words " Inigo Jones, Ar[t]," probably added by a later hand, as the researches of Mr. J. A. Gotch [Past President] have shown these to be probably the work of John Webb, Inigo Jones's successor. The palace would have occupied the ground now covered by the Horse Guards, Whitehall Court and other buildings, and would have incorporated the Banqueting House already designed by Inigo Jones. One sheet shows the river (east) front, another the park (west) façade, and the third is a plan. Realising the value of these tracings the Library has had these tracings mounted on linen for their better preservation. It is interesting to note that in 1884 Mr. Maurice Adams presented reproductions of these drawings to the Library, and that they appeared with a descriptive article in the *Building News* of that year.

His presentations include two tracings showing Mr. J. L. Pearson's unexecuted design for restoring Westminster Hall in the Gothic style to harmonise with Barry's Houses of Parliament, with twin towers at the north end; a photograph of the north transept of Westminster Abbey, as restored by Mr. Pearson; and a sketch by E. W. Godwin of a timber gable at Lisieux—all useful additions to the collections.

THE PRESERVATION OF ST. PAUL'S CATHEDRAL.

FIFTH REPORT BY THE WORKS SUB-COMMITTEE OF THE REPRESENTATIVE COMMITTEE.

The work of preservation at St. Paul's Cathedral has continued to proceed satisfactorily during the period that has elapsed since the last Report, dated 10 January 1927. In the first paragraph of that Report it was stated that various measures had been taken to increase the rate of progress; these measures have proved successful and a material advancement has been obtained.

The consolidation with cement and the reinforcement with rustless steel rods of all the eight main piers in the crypt have been completed. The timber strutting has been cleared away, the memorials and tablets have been replaced, and considerable progress has been made in the elimination of all evidence of the work carried out and in the restoration of the face of the masonry to its original appearance. It is now practically impossible to discern where the holes have been drilled. The crypt has been fully open to the public again for several months past.

Temporary steel framework structures, or towers, have been erected on the church floor between the piers, reaching to the level of the springing of the four main coffered arches, and smaller towers between the piers under the four corner galleries. These towers, in conjunction with the four bastions, support a complete system of heavy timber strutting throughout the entire circuit of the dome structure as a safeguard to the piers during the work of consolidation.

The drilling, cementation, and reinforcement of all the eight main piers from the level of the church floor upwards has made steady progress and, on the average, has reached half-way up to the main cornice.

The replacement of the iron ties, mostly fractured, inserted between the piers and bastions at the gallery level during the original construction, by a much stronger system of rustless steel ties is nearing completion, two of the four groups being finished, the third nearly so, and the fourth started.

In drilling the holes for the new ties valuable information has been obtained as to the state of the interior of the piers both before and after the cement injections. Cores have been recovered from holes drilled after injection, and the injected cement is found to be filling all cavities in the core and to be adhering closely to the stone and mortar. It has occasionally been possible to obtain specimens of injected cement from these cores large enough for testing, and they have shown a resistance to crushing greater than that of Portland stone.

A scheme of bracing between the drums from the level of the Whispering Gallery upwards has been approved in principle; detailed designs are now being prepared for final consideration.

In carrying out the work it has not been found necessary to make any material deviation from the recommendations contained in the report of the Commission of Architects and Engineers, dated 14 February 1925.

The series of levelling, plumbing and theodolite observations, and of linear measurements, have been continued at regular intervals, and also the readings of the crack measurement plugs, with the result that no evidence of settlement in the foundations, nor of injurious movement in other portions of the dome structure, is to be detected.

The observation and plotting of the theodolite survey of the dome area, including the piers, bastions, and arches, have been completed, and it is proposed to extend this survey to other portions of the structure, and to complete the architectural survey.

The expenditure on the preservation work generally by the Works Sub-Committee since the date of the last Report is about £44,000, making with what has been previously expended a total to date of £91,550.

For and on behalf of the Works Sub-Committee,

(Signed) BASIL MOTT,
Chairman.

Legal

ARCHITECT'S LIABILITY FOR NEGLIGENCE.

The judgment of Mr. Justice Sankey *in re* Wisbech Rural Council *v.* Frank Ward (an architect) was noted in the 17 September issue of the JOURNAL.

An appeal came before the Court on 16 November and was allowed, with costs.

The Master of the Rolls in giving judgment said the architect in certifying was clearly bound to certify for the full amounts both of labour and material (certain sums had been paid direct to the Disposals Board by the employers). W. E. W.

ARCHITECTURAL COPYRIGHT.

On 16 November Mr. Justice Romer heard a motion by Mr. G. A. Fortescue for an injunction to restrain Messrs. H. C. Jones & Co., builders, from infringing a copyright in plans of a house. The design of the house in question was published in the *Architects' Journal* in 1922, and during 1927 the defendants published a perspective of it in daily newspapers. They contended that no house had been built by them from the design, but did not deny the infringement. Counsel agreed by consent to treat the motion as the trial of the action with a perpetual injunction (within the statute) against defendants in the terms of the notice of motion; delivery up on oath of all infringing designs and plans, and payment of plaintiffs' costs. W. E. W.

LINDSELL *v.* YOUNG.

The attention of the Council has been drawn to the report of the above case in *The Architects' Journal* of 20 July 1927.

The Council are informed that this report gives an incorrect impression of the evidence of Mr. J. Douglas Scott, which was directed to proving that the R.I.B.A. Scale had been wrongly applied to the particular circumstances of the case.

The Council are also informed that the use by Mr. Scott in his evidence of the fact that he was then Chairman of the R.I.B.A. Practice Standing Committee was in no way intended to indicate that his evidence was approved or authorised by the Practice Standing Committee.

NOTES FROM THE MINUTES OF THE COUNCIL.

24 *October* 1927.

Smoke Abatement.

Mr. F. E. Pearce Edwards (Sheffield) suggested that in view of the powers recently conferred on Local Authorities by Parliament for dealing with the smoke nuisance, the time was opportune for the Institute to make further investigations into the question.

It was agreed to ask the Art and Science Standing Committees to consider and report upon the matter, and also the question of acid-laden fumes.

Standard Sizes of Bricks.

On the recommendation of the Science Standing Committee, it was agreed to invite the Institutions who were parties to the original agreements on the standard sizes of bricks, as printed in the R.I.B.A. Kalendar, to a further conference to consider the advisability of preparing additional standards for smaller bricks.

The Science Committee have been requested to arrange this conference and to confer with the Art Standing Committee upon the matter.

Schedule of Uses of Native Timber.

The Council agreed to contribute the sum of £10 10s. towards the cost of printing a "Schedule of Uses of Native Timber," drawn up by a Joint Committee on which the R.I.B.A. is represented by Mr. H. D. Searles-Wood [*F.*].

Limited Liability Companies and Use of Designation "Chartered."

The Council agreed to support the Surveyors' Institution in endeavouring to secure an amendment to the Companies' Bill to prevent the use of the term "Chartered" by limited liability companies.

The Association of Special Libraries and Information Bureaux.

The Council approved the recommendation of the Literature Standing Committee that the R.I.B.A. should become members of the Association of Special Libraries and Information Bureaux.

Conference on Garden Planning.

Mr. Gilbert H. Jenkins [*F.*] was appointed to represent the R.I.B.A. on a Committee of the Conference on Garden Planning, which the Royal Horticultural Society propose to hold in November 1928.

The Royal Sanitary Institute Congress at Hastings.

A report was received from Mr. H. D. Searles-Wood [*F.*] and Lieut.-Col. P. A. Hopkins [*I.*], the R.I.B.A. delegates at the recent Congress of the Royal Sanitary Institute at Hastings. The hearty thanks of the Council were conveyed to Mr. Searles-Wood and Lieut.-Col. Hopkins.

Reinstatements.

The following ex-members were re-instated :—

As Associates : John Frederick Fogerty,
Philip Norman Logan,
John Desborough Watt.

Retired Fellowship.

The following members were transferred to the Retired Fellowship :—

Walter J. N. Millard, elected Associate 1885, Fellow 1921.

Charles Harrison Townsend, elected Fellow 1888.

Application for Election as Subscriber.

One application was approved.

The Late Mr. George Northover.

The President referred to the sad news of the death of Mr. George Northover and spoke of the valuable services which Mr. Northover had rendered to the Institute for so many years as Editor of the Journal. On the proposition of the President it was unanimously resolved that an expression of the deep sympathy of the Council be conveyed to the relatives of the late Mr. Northover.

Notices

THE THIRD GENERAL MEETING.

The Third General Meeting (Business) of the Session 1927–28 will be held on Monday, 5 December 1927, at 8 p.m., for the following purposes :

To read the Minutes of the General Meeting (Ordinary) held on 21 November 1927 ; formally to admit Members attending for the first time since their election or transfer.

To proceed with the election of candidates for membership whose names were published in the Journal for 12 November 1927 (pp. 28–31).

To consider the Council's proposals for the amendment of Bye-laws 66 and 85 and, if approved, to pass the following resolutions :

(1) That Bye-law 66 be amended as follows :

Omit the words "the first" between the words "on" and "Monday" and insert "a," and insert the words "to be fixed by the Council at the commencement of each Session" after the word "May."

(2) That Bye-law 85 be amended as follows :

Omit the words "in respect of and for his subscription thereto" between the words "Society" and "provided."

To consider the Council's proposal for the composition of subscriptions for Life Membership and, if approved, to pass the following resolution :

That Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis :—

For a Fellow by a payment of £73 10s. 0d. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. 0d. (42 guineas), with a further payment of £29 8s. 0d. on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 1s. 0d. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 1s. 0d. per annum for every completed year of membership of the Royal Institute.

At the conclusion of the Business Meeting an informal meeting of Members will be held, when there will be submitted, for consideration and comment, proposals which have been suggested by the Practice Standing Committee to the Council with a view to utilising advantageously the opportunities afforded by the Royal Institute's Business Meetings, for useful discussion amongst Members of matters of current professional interest or concern, in a free and informal manner.

ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular "A" issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers and Surveyors Defence Union, Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 19 March 1928, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 17 December 1927.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (*b*) and (*c* ii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

REGISTRATION OF ARCHITECTS.

Communications on this subject should be sent direct to the Secretary of the R.I.B.A., Registration Committee, at 28 Bedford Square, W.C.1. Telephone : Museum 0942.

ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitrations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone : Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [*L.*], who has charge of the arrangements.

R.I.B.A. LONDON ARCHITECTURE MEDAL.

The attention of Members is drawn to the Form of Nomination and the conditions, subject to which the award will be made, for a building completed within a radius of four miles of Charing Cross during the three years ending 31 December 1927, which were issued with the last number and are also issued separately with the current number of the JOURNAL. Any Member of the Royal Institute is at liberty to nominate any building (not excluding his own work) for consideration by the Jury. The Nomination Forms should be returned to the Secretary R.I.B.A. not later than 29 February 1928.

EXHIBITION IN THE R.I.B.A. GALLERIES.

The designs submitted by British competitors for the League of Nations new building at Geneva are now on exhibition in the R.I.B.A. Galleries daily between the hours of 10 a.m. and 8 p.m. The Exhibition will close on Saturday, 3 December, at 5 p.m.

CHRISTMAS HOLIDAY LECTURES ON ARCHITECTURE FOR CHILDREN.

The Council of the Royal Institute of British Architects are arranging a series of lantern shows on Architecture for children, during the Christmas holidays.

Detailed particulars of the scheme will be published at an early date.

Competitions

NARROW STREET IMPROVEMENT, PETERBOROUGH.

The Corporation of the City and Borough of Peterborough invite architects to submit schemes and designs in competition for the erection of municipal offices, shops, private offices, and other buildings proposed to be built on a site in Narrow Street.

Total cost not to exceed £200,000.

Assessor : Sir Reginald Blomfield, R.A. [*F.*].

Premiums : 500 guineas, 250 guineas and 150 guineas.

Last day for sending in designs, 31 January 1928.

Conditions of the above competition may be obtained from the Town Clerk, Town Hall, Peterborough, by depositing £1 1s.

MUNICIPAL COLLEGE OF TECHNOLOGY, MANCHESTER.

The Corporation of the City of Manchester invite architects to submit designs in competition for an extension of the College of Technology proposed to be erected on a site adjoining the present College of Technology building in Sackville Street and Whitworth Street, Manchester.

Last day for questions, Saturday, 10 December 1927.

Assessors : Messrs. Alan E. Munby, M.A. [*F.*], Henry M. Fletcher, M.A. [*F.*], and Francis Jones [*F.*].

Premiums : £500, £400 and £300.

Designs to be sent in not later than 5 p.m. on Friday, 30 March 1928.

For conditions apply to the Town Clerk, Town Hall, Manchester, and deposit £1 1s.

SEATON LAY-OUT COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

PROPOSED TOWN HALL AND MUNICIPAL BUILDINGS.

The Corporation of Wimbledon invite Architects of British nationality to submit designs in competition for the Town Hall and Municipal Buildings proposed to be erected on a site facing the Broadway, Wimbledon. Assessor, Mr. Henry V. Ashley [*F.*]. Premiums: £200, £150 and £75. Last day for receipt of designs, 30 November 1927. Conditions of the competition, together with a plan of the site, can be obtained from the Town Clerk, on payment of the sum of Two Guineas.

CONCRETE HOUSES COMPETITION.

The Portland Cement Selling and Distributing Co., Ltd., announce a Competition for Architects with prize awards totalling £1,000. Assessors:—Messrs. Maxwell Ayrton [*F.*], W. E. Riley [*F.*], Douglas G. Tanner, and Messrs. Baker and Mallett, Quantity Surveyors. There will be two sections of the Competition, "A" and "B," the prize awards in each being £250, £150 and £100. In section "A," designs for a house in concrete costing £1,750 are called for, and in Section "B" for a house in concrete costing £750. All designs to be sent in on or before 15 December, 1927. Apply for conditions to the Secretary, Concrete Houses Competition, Ship House, 20, Buckingham Gate, S.W.1.

CITY OF LEEDS.
COLONY FOR MENTAL DEFECTIVES.

The Leeds Corporation invite architects in private practice willing to submit designs in a limited competition for a proposed Colony for Mental Defectives at Meanwood Park, Leeds, to forward their names, addresses and particulars of their executed works of a similar character to the Chairman of the Mental Deficiency Acts Committee, 38, Park Square, Leeds, not later than the 10 December, 1927. A small panel of competitors will be selected from the applications received.

Mr. John Kirkland, F.R.I.B.A., has been appointed to act as Assessor.

Premiums of £200, £150, and £100 will be paid to the author of the designs placed by the Assessor in the 1st, 2nd and 3rd places respectively.

The authors of *bona fide* designs unplaced will be paid the sum of £50 if they have complied with the conditions and instructions laid down.—Thos. Thornton, Town Clerk, 26, Great George Street, Leeds.

Members' Column

MR. GILBERT H. COTTON [*A.*].

Mr. Gilbert H. Cotton, A.R.I.B.A., M.I.Struct.E., 78 Dean Street, W.1, has opened a branch office at 27 Market Place, Reading (Telephone 1200). He will be pleased to receive trade catalogues at the latter address.

PARTNERSHIP WANTED.

F.R.I.B.A., 14 years principal important practice abroad, wishes to settle in England. Desires Partnership in Architectural firm or commercial position where technical experience would be of value. Capital available.—Write Box 1211, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (42), with wide London experience and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to Partnership. Can place small capital if required.—Apply Box No. 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

SITUATIONS VACANT.

London Architect [*F.*] is open to take Pupil or Advanced Student into his office immediately for practical experience in town work of interest and educational value.—Apply Box 1297, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

NOTICE OF REMOVAL.

Mr. Horace Gilbert, F.R.I.B.A., of 43 Finsbury Square, E.C.2, is removing his offices from this address to Eaton Chambers, 60 Buckingham Palace Road, S.W.1, on 9 December 1927.

SHARING OFFICE ACCOMMODATION.

Fellow of the Institute desires to meet another Architect with a view to sharing office accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

OFFICE TO LET.

F.R.I.B.A. wishes to let large light room on 1st floor in Gray's Inn. Rent £85 per annum, including lighting and cleaning. Clerk available to answer callers and telephone. Share of clerk's time for typing and tracing can be arranged if desired.—Apply Box 2427, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

FOR SALE.

Associate has some early church leaded lights (probably 14th century) of which he is willing to dispose.—Reply Box 1167, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

Minutes III

Session 1927–28.

At the Second General Meeting (Ordinary) of the Session 1927–28, held on Monday, 21 November 1927, at 8 p.m., Mr. Walter Tapper, A.R.A., President, in the chair. The attendance book was signed by 30 Fellows (including 7 members of the Council), 27 Associates (including 2 members of the Council), 4 Licentiates, 1 Retired Fellow, and a large number of visitors.

The Minutes of the meeting held on 7 November 1927, having been published in the Journal, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:

Fellows.

Carter: John Coates, elected Fellow 1900.

Deacon: Charles Ernest, elected Fellow 1891.

Evans: Robert, elected Fellow 1905, a Past President of the Nottingham and Derby Architectural Society, and represented that body on the R.I.B.A. Council in 1910–11.

Glencross: Leslie Harold, elected Associate 1919, Fellow 1925.

Harbottle: Edward Hall, elected Associate 1876, Fellow 1886.

Hill: William Longfield, transferred to Fellowship in 1925.

MARWICK : THOMAS PURVES, elected Associate 1883, Fellow 1922. Ashpitel Prizeman 1882, Institute Medallist (Essay) 1884. A Past President of the Incorporation of Architects in Scotland and of the Edinburgh Architectural Association.

PRIDMORE : ALBERT EDWARD, transferred to Fellowship 1925, was President of the Society of Architects in 1905-06.

SIMPSON : GEORGE, elected Fellow 1925.

THOMSON : JAMES, elected Fellow 1916.

WARE : ALFRED GEORGE, transferred to Fellowship 1925.

WILKINSON : ARTHUR GROSVENOR, elected Fellow 1925.

WOODWARD : WILLIAM, elected Associate 1879, Fellow 1905. Mr. Woodward was a Member of the Council from 1911 to 1914, and served on the Finance and House Committee during that period, being elected Chairman of the Committee in 1913-14. For fourteen years Mr. Woodward was Treasurer of the Council Dinner Club, and only retired from that position last year. He was also a member of the Practice Standing Committee from 1909 to 1913 and Vice-Chairman of the Committee from 1911 to 1913.

SCAMELL : GEORGE, F.G.S., elected Associate 1869, Fellow 1873, and placed on list of Retired Fellows 1900.

Associates.

BROWN : EDWIN DACE, elected Associate 1902, resigned 1927.

GREEN : FREDERICK GEORGE, elected Associate 1881, retired 1922.

HULBERT : MAURICE CHARLES, elected Associate 1881.

LOVEGROVE : HENRY, elected Associate 1875. Mr. Lovegrove was for many years a member of the Council of the Architects' Benevolent Society.

LYNES : FRED HUNTER, elected Associate 1893.

PAYNE : EDWIN OSMAN, elected Associate 1902.

PERRY : HENRY ROBERT, elected Associate 1876.

PINN : ALLAN JOHN, elected Associate 1895.

OLIVER : ANDREW, elected Associate 1881.

WARD : HENRY, elected Associate 1882.

Licentiates.

CATTERMOLE : FREDERICK WILLIAM, elected Licentiate 1911.

HOFMAN : PAULUS JOHANNES CORNELIUS, elected Licentiate 1912.

HOLLIDAY : STEPHEN JAMES, transferred to Licentiateship 1925.

NEEDHAM : SAMUEL, elected Licentiate 1911.

ROWLEY : CHARLES AUBREY, elected Licentiate 1911.

STEPHENS : J. H., elected Licentiate 1910.

SUGDEN : ARTHUR, elected Licentiate 1910.

Honorary Associates.

CORNFORD : LESLIE COPE, elected Hon. Associate 1922.

HOGARTH : DAVID GEORGE, C.M.G., elected Hon. Associate 1927. Keeper of the Ashmolean Museum.

SOLOMON : SOLOMON JOSEPH, R.A., elected Hon. Associate 1903.

WEST : REV. GEORGE HERBERT, D.D., elected Hon. Associate 1918.

Honorary Corresponding Members.

KEMAL-AD-DIN : PROFESSOR A., Chief Architect to the Turkish Wakf Ministry, elected Hon. Corresponding Member 1925.

MUTHESIUS : DR. HERMANN, of Berlin, elected Hon. Corresponding Member 1905.

And it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The Chairman announced that by a resolution of the Council the following had ceased to be members of the Royal Institute :

Associates : Bernard Dangerfield, George Lewis Sheppard.

Sir Herbert Baker, A.R.A., F.R.I.B.A., having read a Paper on "The Government Offices of Pretoria and the New Delhi," and illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. H. V. Lanchester, Vice-President R.I.B.A., seconded by Sir Hugh Keeling, K.C.I.E., a vote of thanks was passed to Sir Herbert Baker, A.R.A., by acclamation, and was briefly responded to.

The proceedings closed at 10.5 p.m.

The Architects' Benevolent Society

HOUSE PURCHASE SCHEME.

It is the ambition of many men to acquire a house for themselves, and the Architects' Benevolent Society's Scheme of House Purchase makes it possible to obtain the necessary capital on equitable terms without using up existing securities or business capital, purchase being made out of income. The arrangement is carried out by means of a loan of not more than 75 per cent. of the certified value secured upon the house with an endowment policy to provide for its repayment. Its chief advantages are as follows :—

(1) Provision for dependents. In the event of your death, the loan is automatically discharged and the house released to your dependents free of debt.

(2) Special concession. In the case of houses in course of erection 50 per cent. of the loan will be advanced when the roof is on and the house covered in, subject to the approval of the mortgagees.

(3) Flexibility. If you desire, you can make periodical repayments on account of the loan, when the annual cost will be adjusted.

(4) Saving. The cost will be found less burdensome than the payment of rent and is only payable for 20 years at the most.

N.B.—(1) This scheme is now extended to those outside the architectural profession, provided that the house has been designed and the applicant introduced by a member of the Institute.

(2) Loans are not granted in respect of property which does not warrant a loan of at least £500 ; nor for property other than for the proposed borrower's occupation. Property of which the value exceeds £4,500 and property of the bungalow type are excluded.

Please address all enquiries to the Secretary A.B.S., 9 Conduit Street, London, W.1.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

R.I.B.A. JOURNAL

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